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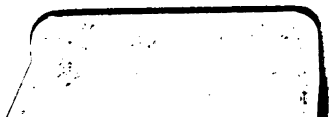
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Anecdotes of the Arts  
*in*  
*England*  
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*Comparative Observations*  
*on*  
**ARCHITECTURE, SCULPTURE, & PAINTING,**  
*chiefly illustrated by*  
 Specimens at Oxford;  
 BY  
*The Rev. James Dallaway. M.B. F.R.S.*  
 Earl Marshal's Secretary.

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LONDON:

*Printed for Cadell & Davies,  
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1800



ANECDOTES  
OF THE  
ARTS IN ENGLAND;  
OR,  
COMPARATIVE REMARKS  
ON  
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SENEC. Epist. vi.

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PRINTED FOR T. CADELL AND W. DAVIES, STRAND.

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1800.

T. BENSLEY, PRINTER, BOLT COURT, FLEET STREET.



## ADVERTISEMENT.

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**I**N a work of this kind the author claims some attention, whilst he describes its nature and extent, because the degree of praise due to accuracy and candour to which he aspires, must be limited to the execution of his plan

It has occurred to him, that we had no book professedly written on the arts, the basis of which was a description of so magnificent a repository as the University of Oxford.

Nine years of residence offered him a constant opportunity of examining those excellent specimens; and since his unlooked for removal





from the University, he has acquired a power of making comparisons by a visit to Rome and Florence. Travellers well know their obligation to those descriptive catalogues which they call in Italy "Cicerone books;" such as in England do not aspire to a higher title, than that of a "companion in a post-chaise."

—— quem tollere rheda

Possis ——— Hor.

By an early partiality to Gothick architecture, he has been led to inquire its history, and to examine many of the venerable remains which abound in this kingdom.

Few subjects have opened a wider field for conjecture; and without controverting the opinions of others, to some of which he pays a high deference, he has followed the suggestions of his own mind, and the opportunities of making comparisons. The nature of this

compilation precludes so useful an aid, as that furnished by engravings, in explanation of technical terms. To supply such a deficiency, he has made references to several magnificent works, in which perfect representations are seen. But it has been more his wish to recommend to the lovers of architecture an actual inspection of those structures which he has pointed out as containing superior excellence, in distinct areas, and manners of building.

He has indulged an illusion, and made frequent references to works of art in Italy, as if they had been spared by the modern spoilers of Europe. The accounts we have received, whether of their removal or destruction, are too vague and unworthy of reliance; and added to the difficulty of ascertaining facts, he yields to the reluctance he should feel in relating the predatory violence with which

they have been torn from their ancient station.

On the subject of antique sculpture in England, he has given some original information, and owns, with grateful respect, the favours of several gentlemen, whose knowledge of the subject and possession of most excellent antique statuary, render their assistance particularly valuable; a value much heightened by urbanity, and readiness of communication.

Every man of taste will congratulate himself, that England is the seat and the refuge of the arts; and that so many genuine remains of ancient sculpture are preserved in our cabinets.

Painting has been equally protected here, in the present wreck of nations; and we no longer regret the alienation of the Houghton, while

while we have gained the Orleans collection, by a most honourable purchase.

Every expectation he has formed from the public acceptance of these pages would be completely gratified, could they recommend to the younger students of the University the love and pursuit of the arts, by pointing out the opportunities which they enjoy.

When applied to objects of their proper destination, the arts are capable of extending the sphere of our intellect, of supplying new ideas, and of presenting to us a view of times and places, whatever be their interval or distance. They are a source of agreeable sensations, which dispenses as much utility as pleasure through the intercourses of life; which add a grace to society, and lend their charms even to profound solitude.

To the fastidious, for such there are, he  
will

# ADVERTISEMENT.

will only say, that they will find many instances adverted to, with which they were before conversant; and many opinions adopted, which have more truth than novelty. When they are fatigued by catalogues and admeasurements he can only reply, that his plan is particular information.

Minutula tamen sunt, quæ si non hunc, alium  
scire juvent. CAMDENI PRÆF. in Annal.

ANALYSIS.



# ANALYSIS.

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PART THE FIRST.

## ARCHITECTURE.

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“ Tot nos præceptoribus, tot exemplis instruxit antiquitas, ut  
possit orderi nullâ sorte nascendi ætas felicior quam nostra,  
cui docendæ priores elaboraverunt.”

QUINT. I. XII. c. 11.



# ANECDOTES

OF THE

## ARTS IN ENGLAND.

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### PART THE FIRST.

### ARCHITECTURE.

#### SECT. I.

THE Goths had no share either in the invention or perfection of that peculiar style of architecture which bears their name; for the invention may be with certainty referred to a period antecedent to their conquest of the southern provinces of Europe; and many of the more perfect specimens were not completed till their dominion no longer existed in those countries. A total decay of the arts had even preceded the dissolution of the Roman empire; and the establishment of christianity, with its privilege of building churches, was contemporary with the Gothick incursions. In this coincidence has originated a popular notion, that the barbarians annihilated the Gre-

B

cian

cian architecture in order to introduce a style peculiar to their own country, and that their edifices are called "Gothick" merely because they are as widely discriminated by their proportions and ornaments from the classical monuments of Athens, as the Goths were from the Greeks in their talents and national manners.

It is not very improbable that the mere love of novelty led to the invention of the architecture we call Gothick, and that the irregularity so decidedly and universally attributed to the Goths may have originated in the caprice of the Italians, who were either really ignorant or fancifully negligent of pure style.

The leading causes therefore which have occasioned the disuse of Grecian architecture in the first ages of christianity, may be assigned to the ignorance and inability into which the artists had fallen, before the Goths had spread themselves over Europe. A knowledge of architectural elements was still preserved. The good taste of the ancients, both in decoration and proportion, was indeed lost, but certain principles of the art were known and practised. They were not unacquainted with

with the secret of arching a vault; but of all the complicated forms adopted by the Greeks and Romans, they retained that only which is made upon cross-springers rising from four angles, and intersecting each other at the common center.

Such a mode was universal in their structures, and is found in the smallest closets, as well as in the most spacious churches.

Simple combinations—such as to raise a walled inclosure and to place pillars in the length within, connected by an arcade or architrave serving as a base to a second wall for the support of a roof of timber, were known and practised, before the Goths had appeared in Italy. The first christian churches built at Rome, particularly that of St. Paul by Constantine, have been imitated as archetypes of the most ancient churches through Christendom. The frequent resort of the bishops of different nations to the Holy See, afforded them an opportunity of obtaining plans which they adopted upon their return to their own country. The form of the Latin cross was at first simply followed in the ground plan; that the distribution of its parts has been infinitely enriched and varied, may be

traced through successive æras, as consonant to the genius of the several nations, by whom it has been applied. We may discover by comparison, differences in Gothick architecture, as strongly marked as those of the Grecian orders. Let me be allowed at least to qualify this assertion, by confining it to a certain manner, analogous to the genius of the people, who have used it, so that the Gothick in Lombardy, in Spain, in Germany, in France, but especially in England, may be generically distinguished as decidedly as the Doric, the Ionic, or the Corinthian.

Those who have examined the superb edifices in Italy which are styled Gothick, as the cathedrals of Pisa, Orvieto, Sienna, &c. will find a bare resemblance of what they may have seen in other parts of Europe. They must doubtless have remarked that circular arcades and portico's are most frequent; which, if not composed of columns extracted and removed from Roman works, the deficiency was supplied by pillars imperfectly imitated from them<sup>a</sup>; and that the exuber-

<sup>a</sup> When surveying the Duomo at Sienna, I remarked that the capitals of the external pilasters which supported the smaller arches, were composed chiefly of grotesque heads of beasts and monsters, instead of foliage.

ance of style called by them “ Il Gottico Tedesco” very rarely occurs in Italy. The Facciata, or grand western front, was the object of splendour to which all the other parts of the fabric were subordinate. It was in that part only, that the artists strove to surpass each other by elevation and boldness, by the multitude and originality of their sculptures. Cupolas<sup>b</sup> rise from the center of the transept, and the campanile is always detached from the main building: In a few instances, as in the exquisitely slender towers of Florence and Venice, there is a certain species of beauty; whilst those of Bologna are equally astonishing, but positively ugly. The first mentioned tower was designed and built by Giotto in the thirteenth century, in emulation of the stupendous spires which at that æra were erecting in Germany and the Low Countries. In Italy not a single spire is now seen.

The æra of Charlemagne gave rise to many grand edifices dedicated to christianity, the architects of which are not recorded. If we thus fix the epocha of Gothic architecture,

<sup>b</sup> The term “Dome” is improperly used for “Cupola”—it applies merely to a cathedral church, and is not synonymous with an hemispherical roof, as at the Pantheon, unless the whole be elevated as at St. Peter’s.

though we cannot ascertain the first and most ancient specimen of it, we possess nearly all the rest of its history, when we know, that it was adopted with certain variations, all over Europe; that great cities contended for the honour of having the largest and the richest church; that the same style of architecture employed in the ecclesiastic passed to other public edifices and to the palaces of kings; and finally, that till the end of the fifteenth century, the Gothick reigned with a more extensive dominion than the most graceful or magnificent of the Grecian orders.

The cathedrals in Germany and France, like those in Italy, owe their effect to the façade, which is formed by a portico of pediments richly incrustated with the most minute ornament, an infinity of niches, statues, pedestals, and canopies, and one circular window of vast diameter between two towers of very elaborately clustered pinnacles, where not otherwise finished by a regular spire. This description applies in particular to St. Stephen's at Vienna, Strasburg, Nuremburg, Rheims, Amiens, Nôtre Dame, and St. Denis at Paris, Coutances, and Bayeux, not to multiply instances. These exhibit prodigies of  
6  
sublimity,



sublimity, lightness, and patience of the constructors; yet as if the age of piety or wealth were passed, most of them are left in an unfinished state.

Even the sumptuous cathedrals of Florence, Sienna, and Bologna, built of brick, are as yet imperfectly incrustated with marble, and one only of the intended spires of St. Stephen's, Vienna, Strasburg, and Antwerp, has been conducted to its symmetrical height.

It is worthy remark, that in Italy the Gothick is most analogous to the Grecian architecture in the early instances I have cited. Yet the Duomo, or great church at Florence, built by Arnolfo in 1290, exhibits a style called by the Italian architects, "*Il arabotedesco*," a mixture of Moorish or lower Greek with the German Gothick.

The square at Pisa, which from its extent and scrupulous neatness gives to each edifice its complete effect, presents in the same view a most rich groupe of the Lombard-Gothick prevalent in the thirteenth century; and the warmest admirer of that style, indulging his imagination, could scarcely form such an assemblage in idea as the cathedral, the falling tower, the baptistery, and the cloisters.

They are indeed the first and most perfect in their peculiar manner, and, for august effect, unequalled in Europe. In the northern nations a redundancy of ornament soon prevailed, whilst in France a more simple, and consequently a lighter style, was observable; but in Spain the Gothick wore a gigantic air of extent and massiveness. From the Moors at the same time they borrowed or correctly imitated an excessive delicacy in the minute decoration of parts, from whence the term "Arabesque" is derived, and is nearly synonymous with "SARACENIC" as usually applied, of which a fine instance occurs in the old porch of St. Mary Redcliffe, Bristol.

Any farther observation I might make on the peculiarities of Gothick architecture in Spain and Portugal, are superseded by Mr. Murphy's *Batallah*, a work in which a scientific investigation is rendered delightful by taste and perspicuity. It is an anecdote

<sup>c</sup> This opinion, however it may in appearance, does not in reality militate against the high authority of Sir Christopher Wren, who styles the more ornamental manner immediately consequent on the heavy Saxon, "the Saracenic."

much

much to the honour of the Norman school of architecture, that the church of Batallah erected by John, king of Portugal, in 1430, was designed by David Hackett, a native of Ireland. The plan is of the pure Gothick of that æra; the ornamental particles only are upon the Moorish model.

Of Gothick architecture in France the boast is the Façade of the cathedral at Rheims, and its pretensions are just. Amiens and St. Denis at Paris, have similar and scarcely inferior claims. The Abbot Suggerius, who built the latter in 1148, and wrote a treatise on its construction, had a most capricious idea of proportion; for the nave is 335 French feet long and only thirty-nine in breadth. There are three tiers of windows each thirty feet high, and three only distant from each other. By so great a contrast, and such frequent perforation of the walls, the magical effect of the internal perspective is produced.

The lovers of Grecian architecture will indeed contend, that the total absence of proportions produces our first surprise, which we gradually lose upon a strict examination. The contrary is the effect of a classical structure, of which St. Peter's is readily adduced as the  
most

most memorable instance. It is principally the want of breadth which makes the length appear extraordinary, and of breadth which seems to elevate the roof to so extreme an height, in the more stupendous of the Gothic churches.

This comparison does not prove a purer taste in any of the nations which offer it, to the disparagement of the rest. If in architecture, taste consists in a just relation of parts in forming a whole, which accords with the idea we give to the orders; and the choice and distribution of ornament be imitated from the rich or simple beauties of nature, it is certain that the Gothic architects, of whatever country they may have been, have shewn much ingenuity and skill, but no taste. For we may observe in the Gothic, how totally the rules of classical architecture are violated or forgotten, notwithstanding there is a character of originality, which, in its general and complete effect, surprises, till we become enchanted with its influence<sup>d</sup>.

Bishop

<sup>d</sup> It is remarked by Mr. T. Warton, when comparing the Grecian with the Gothic architecture, that " Truth and propriety

Bishop Warburton, in his notes on Pope, has asserted, that Gothick architecture originated in Spain, where Moorish architects were employed or followed; and that it simply imitates an avenue of lofty trees; the sharply pointed arch being that formed by the intersecting branches; and that the stems of a clump of trees are represented by columns split into distinct shafts. This observation is ingenious, but not wholly applicable, for the architecture styled Gothick in the northern parts of Italy, had a distinct origin and characteristics; and our own Gothick was not brought to us from Spain, but from Normandy and France.

From this summary view of architecture in the earlier centuries, since the establishment of Christianity in different parts of Europe, I proceed to that prevalent, at different periods, in England only. Our Saxon progenitors, from their intercourse with Rome upon

propriety gratify the judgment, but they do not affect the imagination."—Notes on the Minor Poems of Milton, p. 91. It was Mr. T. Warton's intention, had he lived longer, to have published the History of Gothick Architecture, for which no man was more eminently qualified, with perhaps the exception of Mr. Gray.

ecclesiastical

ecclesiastical concerns, adopted, with however rude an imitation, the Roman plan of churches. We have likewise a fair presumption, that many temples and palaces of the Romans remained, at that period, at least undemolished, in Britain<sup>e</sup>.

The western front of their churches had a portico or ambulatory, and the eastern was semicircular, and resembled the tribune in Roman Basilicæ. The principal door-case was formed by pilasters with sculptured capitals, and the head of the round arch contained bas reliefs, and was incircled by mouldings of great variety imitated with imperfect success, from many then existing at Rome, and not without great probability, in England. These mouldings may be more particularly specified and classed, as the indented, the zig-zag like the Etruscan scroll—the small squares some alternately deeper than others—and the flourished with small beads, usually on the capitals of pilasters. The latest device which became common just before the Saxon style was abandoned, was a carving round the heads of arches, like trellis placed in broad lozenges, and considerably projecting<sup>f</sup>. Of the best

<sup>e</sup> Gyraldus Cambrensis.

<sup>f</sup> See Carter's Ancient Architecture in England.

instances

instances now preserved to us, I select the porches of St. Margaret's church in York, Glastonbury, Malmſbury, and Dunstable Abbies, and the castle at Norwich. Such was the solidity of the walls and the bulkiness of the pillars, that buttresses were neither necessary, nor in usage.

After the Norman conquest, that style called by the Monks "Opus Romanum" because an imitation of the debased architecture of Italy, was still continued in England. The extent and dimensions of churches were greatly increased, the ornamental carvings of the circular arches, and the capitals of pillars and pilasters became more frequent and elaborately finished. Of the most remarkable specimens of what is usually termed Saxon architecture still observable in cathedral and conventual churches, the true æra will be found to be subsequent to the Saxons themselves; and to have extended not more than a century and a half below the Norman conquest. The<sup>s</sup> two churches at Caen, built by William and his queen, are the archetypes of those now remaining in England; but the

<sup>s</sup> Ducarrel's Anglo-Norman Antiq.

most magnificent work of this kind was the nave of old St. Paul's, London<sup>b</sup>. The vaults were void of tracery, and the towers without pinnacles, but ornamented with arcades, in tiers, of small interlocked arches, on the outside walls.

3116-1172. The reign of Henry III. introduced a style which, from the leading peculiarity of the pointed arch, and in contradistinction to the Saxon, has universally obtained the name of Gothick. Salisbury<sup>i</sup> and Ely cathedrals, and Westminster abbey, have been generally adduced as the most perfect examples<sup>k</sup>. It may be supposed, that the two last mentioned were

<sup>b</sup> *Dimensions*.—Old St. Paul's cathedral occupied a site of  $3\frac{1}{2}$  acres,  $1\frac{1}{2}$  rood, and six perches. The whole length was 690 feet. Breadth of the nave 120, and 102 high. The side walls were 85 feet high, and 5 thick. The tower 260, and the spire, which was of wood covered with lead, 274 feet more—total height 520. It was more lofty according to Greaves (*Pyramidolog.* p. 69) than the great pyramid in the proportion of 481 to 520.—Dugdale.

<sup>i</sup> *Dimensions*.—Salisbury, nave 217 feet by  $34\frac{1}{2}$ , and 84 high. Tower 207, spire 180—total 387. This cathedral cost in building 42,000 marks, about 28,000*l.* of present money.

<sup>k</sup> The width of the naves of Ely cathedral and Westminster abbey are each of them 72 feet 9 inches.

constructed



constructed upon the same plan, as there is a singular accordance in their chief proportions. Whether this early Gothick originated in Palestine, or was borrowed from the Moors in Spain, has given rise to conjecture; but a more bold deviation from the previously established architecture of the country, could not have been made. To the enormous circular pillars and arches, the narrow lancet windows and roof upon simple cross-springers succeeded at once, without a gradation of style; the slender shaft insulated, or clustered into a single pillar, the arches sharply pointed, the window increased to three lights instead of one, and with small columns as mullions, and lastly the roof intersected by ribs of stonework and studded with carved knots.

It will be contended by the French antiquaries, that this new mode was not exclusively our own, but that it appeared, if not earlier, at least in the same century, in the magnificent cathedrals I have noticed, as then recently erected in France. If the buildings in the Holy Land suggested ideas of this novel architecture, the French Croifaders had the same opportunities of introducing it into France as ours into England, for they were  
affociated

associated in the same expedition. It has been said, that in the church of the Holy Sepulchre at Jerusalem no pointed arch was seen, but that in Moorish structures equally obvious to those adventurers it is frequent; for which reason it may be more correctly described as "Saracenic" than as Gothick.

This particular style, whether allowed to be Saracenic or Gothick, was the parent of several others, in successive centuries, the progress of which was confirmed, by certain discrimination; but the Saxon having been once relinquished, was never again adopted either simply or with analogy. During the reigns of the two first Edwards its prevalence was decided. With incredible lightness, it exhibited elegance of decoration and beauty of proportions in the multiplicity of the arcades and pillars, the latter being usually of Purbeck marble, each a distinct shaft; but the whole collected under one capital, composed of the luxuriant leaves of the palm-tree, indigenous in Palestine and Arabia. A very favourable specimen of the manner which distinguishes the early part of the fourteenth century, both as applied to roofs and arcades, is seen at Bristol, in the conventual church of St.

St. Augustine, now the cathedral. But previously to another style of known peculiarities, the capitals became more complicated, the vaults were studded with knots of foliage at the interlacing of the ribs, the western front was enriched with numerous statues, and the flying buttresses, formed of segments of circles in order to give them lightness, were rendered ornamental by elaborate finials. This exuberance tended to the abolition of the first manner; and about the middle of the long reign of Edward III. under the auspices of W. of Wykeham, we have the earliest instances of that second manner, which in its eventual perfection attained to what is now distinguished, as the pure Gothic<sup>1</sup>.

The equally clustered pillar with a low

<sup>1</sup> St. Stephen's chapel, Westminster (now the House of Commons) was founded by Edward III. and finished in 1348. In the Remembrancer's Office in the Exchequer, a curious account is preserved of the expences of the artificers and materials. Amongst other entries is one "To master Richard of Reading for forming two images of saints 3*l.* 6*s.* 8*d.*" Plans and sections of this fine building have been lately published by the Society of Antiquaries.

sharp arch prevailed in the first year of Edward III. over which was usually placed a row of open galleries, originally introduced in the Saxon churches, and adopted, as far as the idea only, from them. Contemporary with Wykeham lived Rede, bishop of Chichester, an adept in the science and practice of architecture; and many others of the prelates and abbots of that time prided themselves in exhibiting proofs of their architectural skill in rebuilding their churches, or very frequently adding to them, and giving them a pervading symmetry of style. The stupendous fabrics of York and Lincoln are of this æra and its chief boast<sup>m</sup>. Those of Winchester and Exeter were likewise partly rebuilt or reduced to a sameness of manner by the alteration of arches and windows, in so great a degree, as to obtain an apparently contemporaneous construction, in their relative parts. In the western fronts of Litchfield, York, and Peterborough, but particularly in that of Lincoln, which was preferred by lord Burlington to any in England; and in the interior of each of these

<sup>m</sup> *Dimensions*.—York, total length 524 feet, transept 222 wide, nave 99 feet high. Lincoln, total length 483 feet, transept 223 wide.

cathedrals,

cathedrals, we are so well satisfied with the proportions and the propriety of ornament, that we could readily dispense with the luxuriance of the successive æra and manner. To form some criterion of this pure Gothick; let me observe, that the pillars became more tall and slender, forming a very lofty arch, and that the columns which composed the cluster, were of unequal circumference. A more beautiful instance than the nave of the cathedral of Canterbury cannot be adduced. The windows, especially those at the east and west, were widely expanded, and their heads ramified into infinite interfections with quarter-foils or rosettes, which bear on the points of the arching mullions. The roof hitherto had not exceeded a certain simplicity of ornament, and no tracery was spread over the groins of the vault, which rested on brackets carved into grotesque heads<sup>a</sup>.

In this and the immediately subsequent reigns, the large and lofty central tower (for the more ancient belfries were usually de-

<sup>a</sup> The foliage imitated on the finials and capitals is that of plants which are indigenous in Palestine; and not of the oak or vine as it is usually called. When compared with the euphorbium, the resemblance will be found exact.

*Handwritten notes:*  
 The foliage is that of the Euphorbia  
 which is indigenous to Palestine  
 and not of the oak or vine as it is usually called.

tached) and the cloisters richly pannelled, and having a most delicately fretted roof, were added to many of the cathedrals, and conventual churches then existing. Within side, the canopies of tabernacle work over saints or sepulchral effigies, the shrines of exquisite finishing, repeating in miniature the bolder ornaments by which the building was decorated on a large scale, in the high altars and screens of indefinable richness, continue to fascinate every eye by their beauty and sublimity. Even on the outside of these magnificent works, as the western fronts of Wells and Litchfield, and bishop Grandison's screen so placed at Exeter, there are embellishments of equal merit. The façade of the cathedral of Salisbury is one of the most ancient, simple, and regular, now remaining. The eye dwells with more satisfaction on a broad surface, relieved only, and not distracted by ornament. Wykeham's high altar at New College, and Whetehamstede's screen at St. Alban's, exceed in simplicity and correct proportions any specimen I could adduce of the first description.

To the crosses erected by Edward I. in honour of his beloved consort (evidently neither  
the

the work of Cavallini nor of Abbot Ware), we may attribute the introduction of the elaborate canopies and minute ornaments used in tombs, sepulchral chapels, and the shrines of saints, commonly called "tabernacle work;" an earlier or more complete instance of which does not occur to my recollection, than that of Edward II. at Gloucester, dedicated by his son at the commencement of his reign.

During the first æra of Gothick, internal grandeur was produced solely by vast proportions contrasted by the multiplication of small parts, such as clustered pilasters and the multitudes of windows; but about the period I have described, by the general introduction of this species of architectural refinement, the high altars, shrines, and sepulchral monuments, were combined to increase the richness of the whole interior to an eventual excess. The earliest instance of this minute workmanship, which has been termed "filligraine," is the choir of the cathedral at York, about the close of the fourteenth century.

From this period no memorable variety occurs, till the middle of the fifteenth century, when an ambition of novelty invented a multiplicity of ornaments, and amongst

many others which were capricious and without specific import, we may observe the perpetual recurrence of the armorial ensigns of honour. From this fashion the antiquary collects decisive information, and is gratified by the certain appropriation of the building to its founder or restorer.



## SECTION II.

I HAVE already noticed, that in the course of the thirteenth and fourteenth centuries such alterations of the Saxon style, by which it could be reconciled to the Gothick model, were very frequently made by those ecclesiastics, whose opulence and taste allowed them to practise the science of architecture. We have abundant memoirs of bishops and abbots, who cultivated with assiduity and success the elements of geometry, and the principles of decoration, when applied to the structures for which they furnished plans.

The fifteenth century, beginning with the reign of the fourth and extending nearly to the close of that of the seventh Henry, will be found to include the total progress of that particular manner of building, called for the sake of distinction, the "Florid Gothick." In the succeeding age, even that style was abandoned for the inventions of Holbein, and John of Padua

in England, imperfectly adopted from those of Brunelleschi and Palladio, the great reformers of architecture in Italy.

A late very elegant critic<sup>a</sup> has considered the fine sculptural facella of the archbishops in the cathedral of Canterbury, as the genuine archetypes of the "Florid Gothick," to which may be added bishop Beauchamp's chapel at Salisbury, and the tombs of successive prelates, from Wykeham to Fox, at Winchester.

The leading peculiarity of this manner of building is chiefly to be perceived in the vaultings of roofs connected with windows, and the construction and ornaments of cloisters and towers.

In the roofs, the intricacy of figures described by the intersecting of cross-springers, and the exact adaptation of the groins of the vault to the heads of the windows, which are more pointed than in the preceding age, together with the scarcely credible height and thinness of the side walls, fill the eye of the astonished spectator with an instantaneous alarm for his own safety.

<sup>a</sup> Walpole's *Anecdotes of Painting*.

— Jam lapsura cedenti

Imminet assimilis.—ÆN. l. vi. 603.

After having varied and exhausted the forms of leaves, knots and roses<sup>b</sup>, the artists frequently introduced images of angels with musical instruments in full choir, over the high altar.

In the windows, we remark an expanse beyond all proportion when singly placed; or otherwise, that they are crowded into a very inadequate space.

Cloisters, which were originally, with few exceptions, unornamented inclosures for the purposes of exercise or religious offices, were then found to admit of the full embellishment of the shrines or chapels existing in other parts of the church. This new application of the ornamental particles was assisted in a very striking degree by perspective, and the almost infinite reduplication of a small vault, springing from four semicircular groins

<sup>b</sup> “Where the tall shafts that mount in massy pride,

“Their mingling branches shoot from side to side;

“Where, elfin sculptors with fantastic clew

“O’er the long roof their wild embroidery drew.”

T. WARTON.

at

at the angles, which rest upon pilasters. For this kind of fretted roof upon a diminutive scale, the term "fan-work" has been used—an idea suggested perhaps by a certain resemblance to that shape, as spreading from the base.

The towers<sup>c</sup> which are known to have been erected in the fifteenth century, especially toward the close of it, have certainly gained little in point of aerial elevation, but are much more beautifully constructed; as they are usually pannelled with arcades and half mullions, like those which compose a window, from the base to the summit. Nothing can exceed the boldness of the parapets and pinnacles, in numerous instances, the most remarkable of which are seen in the western counties of England. Of the foregoing remarks the cathedral of Gloucester and the parochial church of Redcliffe, Bristol, exhibit the most satisfactory evidence. In the

<sup>c</sup> The height of most cathedrals is equal to the breadth of the body and side aisles. Spires and towers are usually as high as the nave is long; or perhaps more accurately, the transept. The cross or transept extended half the length of the whole fabrick; and the aisles just half the breadth and height of the nave added together.—See Pref. to Willis's Mit. Abb. p. 8.

last mentioned is a peculiarity, observable likewise in Westminster abbey, that the aisles are continued on either side of the transept.

It is a singular fact, that during the commotions between the houses of York and Lancaster, and their adherents, so prejudicial to the progress of the arts of civilization, architecture in England flourished in a greater degree<sup>d</sup>. The superior ecclesiastics were confined to their cloisters, as few of them had taken an active part in the dispute; and some of the fairest structures which remain, arose in consequence of wealth accumulated by instigating the noble and affluent to contribute to the general emulation of splendid churches, built under their own inspection.

Abbot Sebroke's choir at Gloucester, which has no equal, was begun and completed during that turbulent period.

<sup>d</sup> The agreement between the commissioners of Richard duke of York and W. Horwood Freemason, for the building of the chapel in the college of Fotheringhay given by Dugdale (Monast. v. iii. p. 162) details with minuteness the ground plan and architectural ornaments of that very beautiful structure. Many terms occur, the original application of which can now be supplied by conjecture only.

The meek Henry VI. better suited by his education and habits to have been a priest than a potentate, encouraged this prevailing taste by his own example. King's College chapel at Cambridge was begun under his auspices, and at his expence; and though he was prevented from carrying on his munificent intentions by his personal distresses and violent death; and these celebrated walls had risen scarcely twenty feet above the foundations at that time, it is evident that the original plan given by Nicholas Cloſe (afterward bishop of Litchfield) was principally adhered to by Henry VII. and his son, in whose reign it was finished\*.

The grand deviation from the first design appears to have taken place in the roof, and the numerous introduction of large escutcheons of the armorial ensigns of the house of Lancaster, which are crowded too near the light.

These escutcheons, however sanctioned by the universal usage of that day, destroyed the

\* *Dimensions.*—Trinity College chapel 304 feet long and 73 wide, from outside to outside; 91 high to the battlements, and 150 to the four principal pinnacles. Within it is 291 by  $45\frac{1}{2}$ , and 78 in height.

intended

intended effect of contrast produced by the simplicity of the side walls and the exuberance of the vault; as they break the mass into too many inconsiderable parts.

When Edward IV. had gained peaceable possession of the crown, he rebuilt the royal chapel at Windsor<sup>f</sup>, probably from a design of Beauchamp, bishop of Sarum, whom he appointed surveyor of his works. But the glory of this style and age was the sepulchral chapel erected by Henry VII. at Westminster<sup>g</sup>. Alcocke, bishop of Ely, where he had built an elegant chapel, and had given proof of his skill in architecture in several colleges at Cambridge, was appointed surveyor of the works by that monarch, and associated with Sir Reginald Bray.

These eminent men were equally versed in the theory and practice of architecture, which their joint performance, the conventual church of Malverne in Worcester-shire, sufficiently evinces.

In the famous edifice at Westminster, the

<sup>f</sup> *Dimensions*.—Windsor 260 feet long, 65 wide—transept 113.

<sup>g</sup> It cost 14,000*l.* and was finished in 1508.

expiring

expiring Gothick seems to have been exhausted by every effort. The pendent roof, never before attempted on so large a scale, if King's College chapel be excepted, is indeed a prodigy of art, yet upon inspecting it, we are surprised rather than gratified. That "magic hardiness" of which Mr. Walpole speaks as characteristic of the last style of Gothick, has in this instance gained its utmost bounds.—There is an infinity of roses, knots and diminutive armorial cognizances, clustered without propriety upon every single member of architecture, and we are at length fatigued by the very repetition, which was intended to delight us.

This last manner has deviated into absolute confusion, by which taste and selection are equally precluded, from whence results a littleness, whilst the eye is diverted from any particular object of repose.

Of Gothick architecture in Scotland the most beautiful pieces which remain intire

\* The term "hardiesse and ardezza" so frequently adopted by French and Italian architects when describing the extreme loftiness of Gothick structures is so translated by Mr. Walpole in his *Anecd. of Painting* v. 1. 185.



have their date in the prior part of the fifteenth century. They are the chapels at Roslin near Edinburgh, and that in the palace of Holy-Rood, the last mentioned of which was finished about 1440 by king James the second, of that realm.—Their sides are flanked by flying buttresses like those at King's College and Westminster, but with a happier effect, because in a purer style.

Contemporary with these specimens of "Florid Gothick" is the abbey church at Bath, partaking in a very small degree of that description of ornament.

It was the last building of equal magnitude purely Gothick, and remains in the same form as when finished in 1532. Oliver King, bishop of Bath and Wells, who died thirty years before that time, may be considered as the founder, and as having furnished the plan.

In an age when ecclesiastical fabricks of the first degree, were constructed with a vast profusion of wealth and labour, we are the more pleased to contemplate this work of a prelate, who preferred the admirable simplicity of the earlier school of Gothick, to the overcharged decoration which other architects

tedts of his own time, were so ambitious to display.

As far as the knowledge of the powers of construction, the Gothick architects maintain a superiority over the moderns. The most able geometrician of that day, the great Sir Christopher Wren, was proud to confess from frequent surveys of the roof of King's College chapel, that it exceeded his utmost efforts in construction; and upon inspecting the churches of Salisbury and Westminster previously to repairs, he declared that the architects of a darker age were equally versed in those principles. M. Sufflot, the most scientific architect France ever produced, and an indefatigable investigator of the fine cathedrals which abound in that country, was clearly of this opinion. From such researches he collected many useful hints for his exquisite Cupola of St. Genevieve at Paris, now the national museum.

Had caprice alone directed these architects, they would not in so many instances have merited this praise, that the boldness and lightness of their works have been always accompanied by a correspondent solidity, which their perfect duration amply proves.

We

We must in candour acknowledge that these efforts of skill defy the successful imitation of the moderns<sup>i</sup>.

The plans are irretrievably lost, for I cannot allow, that they never existed, as some have asserted. In France, there were accurate details of ecclesiastical architecture in MSS. collected from conventual archives, which have been either printed by their anti-

<sup>i</sup> The rawness of new stone is totally unfavourable to Gothick buildings of the ecclesiastical kind. So long accustomed to contemplate churches when of harmonizing tints

———— in their old russet coats

The same they wore some hundred years ago.—HEADLEY.

we annex an idea of inferior dimensions and unappropriate trimness to edifices of a most ancient semblance indeed; but only a few years old. This observation may apply to numerous modern imitations of the Gothick style, designed and executed by the village mason at the command of the church-warden.

The great architects have generally failed. Palladio gave plans, neither Grecian nor Gothick, for the front of the church of St. Petronius at Bologna, a very ancient Lombard structure. Inigo Jones placed a Corinthian portico before Old St. Paul's. He built the chapel at Lincoln's Inn, and called it Gothick. Sir Christopher Wren's towers at Warwick, and Christ Church, Oxford, are not happy productions. Perhaps, it is reserved for Mr. Wyatt to be an illustrious exception, in his abbey at Fonthill.

D

quaries,

*for Jones a new stone for the front*

quaries, or were carefully preserved, before the revolution. In England, at the suppression of monasteries their MSS. were destroyed with a very limited exception only; and it is a fair conjecture, that many were written on subjects of geometry, mechanics and architecture elucidated by drawings. The stupendous examples of the practice of these sciences will surely vindicate the ancient artists of this kingdom from that partial acquaintance with the theory, which has been imputed to them.

It has been remarked by a French critic in Gothick architecture, that to compose a church, where every perfection of which that style is capable, should be combined, he would select the portal and western front of Rheims, the nave of Amiens, the choir of Beauvais, and the towers of Chartres<sup>k</sup>.

Upon

<sup>k</sup> The dates of the building of some of the finest abbey and cathedral churches in France, collected amongst others from D'Argenville's lives of architects (T. I. Preface) may not be uninteresting. Charlemagne, in the eighth century, introduced Gothick architecture into France and Germany. He built the cathedral of Aix la Chapelle. Rheims was erected about 830, in the reign of Louis the Debonaire. St. Lucien de Beauvais and Chartres rose under

Upon<sup>1</sup> a similar idea, in England, I would propose—the situation of Durham, the western front of Peterborough, Lincoln, or Wells—our

der the auspices of Robert the Pious, in the next century. The former was not finished till the reign of Philip I. and Amiens under Philip Augustus, who accompanied our Richard I. to the Holy-land.

Hugh de Libergier built St. Nicaise at Rheims, and had finished before his death, in 1263, two towers of façade, and ten spires of stone, the two larger of which have an elevation of sixty upon a base of sixteen feet. Robert the Pious erected the cathedral at Paris. Sugerius, the abbot of St. Denis and the minister of Louis Le Gros, built that church in three years and three months; the churches of Verdun, Laon, Lizeux and St. Remi at Rheims, are all of the thirteenth century.

St. Ouen, which is a model of nobleness and delicacy, was completed in 1320, and in a few years after, the superb cathedral of Bourges, Troyes in Champagne, and the church of St. Urban by Urban the IVth. in the preceding century, are exquisite specimens of Gothick; but the last-mentioned was never completed.

<sup>1</sup> The Society of Antiquaries of London, much to their honour, are now engaged in publishing a series of the most remarkable cathedrals with architectural sections and elevations. Exeter and Bath only are as yet finished, which evince that the completion of this work will be a monument of national taste. Hollar has given us exquisite prints of the Façades of York and Sarum with the spire, and the interior of Lincoln. But his numerous views of Old St. Paul's are the greater curiosity.

Lady's Chapel of Gloucester or Peterborough—nave and transept of Westminster—towers of York, Canterbury, Wells, or Gloucester—cloisters of Westminster or Gloucester.

A positive preference or decision in favour of any single specimen which I have adduced I am unable to make ; each of them being so superior, in the manner and æra to which they belong.

Our reformers demolished nearly as many fine specimens of Gothick as they left entire. We have ample proof in monastic ruins, as well as in those churches which were spared and applied as cathedrals, or given to parishes, that the greater abbies were possessed of consecrated buildings no less magnificent than those of the episcopal sees.

In the august remains of Fountains, Glastonbury and Tintern<sup>m</sup>, amongst many others, we can still trace an extent and former splendour, which rival our more perfect examples in every progressive variation of Gothick architecture.

<sup>m</sup> Tintern in Monmouthshire, which is co-eval with Westminster Abbey, has a remarkable similarity in its whole plan and style of architecture. It was in fact a repetition in miniature.

An

An evidence still more satisfactory occurs in the numerous conventual churches which are preserved, and have survived the surrounding devastation of the monasteries to which they were originally attached.

## SECTION III.

As a certain degree of illustration may possibly follow from a more circumstantial detail, I shall offer in confirmation of these general remarks, a sketch of the architectural history of the cathedral of Gloucester—a city where I once resided, and which is endeared to me by the experience of the most cordial and active friendship, and by attachments which will cease only with my life.

The area in which this sumptuous edifice is placed<sup>a</sup>, is spacious and neat. At very distant periods, it has been externally made conform-

*<sup>a</sup> Dimensions of the Cathedral at Gloucester.*

Total length and breadth	<sup>feet,</sup> 420 by 144
of the Nave .....	171 — 84
Choir .....	140
Transept .....	66
Tower .....	225 feet high including the Pinnacles.
Our Lady's Chapel	90 — 30
Cloisters .....	141 — 130

able



able to a prevailing style of pure "Gothick." A few years only, before the suppression of the abbey, the tower was completed, under the direction of Robert Tulley (one of the monks, and afterwards bishop of St. David's<sup>b</sup>) to whom that charge had been devised by Abbot Sebroke, who died in 1457. The ornamental members and perforated pinnacles are of the most delicate tabernacle work, very full, but preserving an air of chasteness and simplicity.

Its peculiar perfection, which immediately strikes the eye, is an exact symmetry of component parts, and the judicious distribution of ornaments. The shaft of the tower is equally divided into two stories, correctly repeated in every particle, and the open parapet

<sup>b</sup> Robert Tulley was consecrated bishop of St. David's 1469; ob. 1482. Over the dividing arch of the nave and choir is written in the Gothick character,

"Hoc quod digestum specularis opusque politum

"Tullii ex onere Sebroke Abbate iubente."

Thomas Sebroke, who was elected Abbot in 1453, died in 1457; and it is a fair conjecture that Tulley was appointed by him to superintend the execution of a plan, he had given for the choir. The same R. Tulley laid the foundation stone of Magd. College, Oxford, in 1473. A. Wood.

and pinnacles so richly clustered, are an example of Gothick, in its most improved state.

The extremely beautiful effect of large masses of architecture by moonlight, may be considered as a kind of optical deception, and nearly the same as that produced by statuary when strongly illuminated. Thus seen, the tower of this cathedral acquires a degree of lightness, so superior to that which it shows under the meridian sun, that it no longer appears to be of human construction.

As to the parts nearer the ground under the same circumstance, I avow my preference of the Grecian style, for a portico and colonnade, casting a broad shade from multiplied columns, and catching alternately a striking light from their circular form, become distinct; and a grand whole results from parts so discriminated. The Gothick, on the contrary, is merely solid and impervious, and owes all its effect to its mass and height.

The statues of tutelary saints, and benefactors, which were dispersed in various parts of the external view, have suffered much even in their pedestals and canopies by the mutilation of fanatics. It is to be regretted, that  
some

some of the English cathedrals which have escaped it, in a certain degree, should have been built with friable stone, of which that of Litchfield is a lamentable specimen. For a collection of statues in a perfect state, the western fronts of the cathedrals of Wells and Lincoln are the most worthy notice.

At Sienna, the exterior of the great church is covered with marble, which retains the minutest ornament, in a complete state. Those who have not visited the Continent, can scarcely imagine how much we have lost in our best instances, by the destruction of effigies and carvings, whilst the above-mentioned remain as entire as when first erected.

The vacant niche lessens the luxuriance of the rich Gothick in a degree proportioned to a defaced entablature of the Corinthian order.

Few churches in England exhibit so complete a school of Gothick, in all its gradations from the time of the conquest, as the cathedral of Gloucester.

The heavy Saxon style, with enormous circular pillars bearing round arches with indented mouldings, distinguishes the nave, which is the chief part of the original struc-

ture erected by Aldred bishop of Worcester, in 1089. The south aisle is Norman, with windows of the obtuse lancet form, and finished with the nail head moulding, which is always the same on both sides. In the western front, and the additional arcade, we must observe a much later style, as the nave was considerably lengthened by Abbot Horton, in the fourteenth century.

It is hardly possible to enter the choir, which includes every perfection to which the Gothick had attained during the fifteenth century, without feeling the influence of veneration. In the nave

“ The arched and ponderous roof  
By its own weight made steadfast and immovable  
Looking tranquillity.” CONGREVE.

immediately engages the attention, and by its heavy simplicity renders the highly wrought ornaments of the choir, more conspicuous and admirable.

At the termination of the nave, under the tower, is the approach to the choir; and above the great arch is a window between two vacant arches, richly sculptured.

On

On the north and south sides, are the arches which support the vaulting of the transepts. Both of these are intersected at the springing by a flying arch with open spandrels, each spanning the space of the tower. The brackets are figures of angels with escutcheons of the abbey—Edward II. and the munificent Abbot Sebroke, the founder.

Upon the exact point of these intersecting arches, is a pillar forming an impost of the great vaulted roof, which is then divided into sharp lancet arcades, and has an air of incredible lightness. From this part, there are five more arcades divided by clusters of semi-columns, which reach from the base to the roof; and the ribs are infinitely intersected and variegated with the most elaborate trellis work, composed of rosettes, which, although they are so thickly studded, are not repeated in a single instance.

Over the high altar, are angels in full choir, with every instrument of music practised in the fifteenth century. This is an extremely interesting specimen, if it be remembered, that we have no accurate knowledge of the musical instruments of the Greeks and Romans, but that which may be collected from  
their

their bas-reliefs and statues. Of the same era are figures of minstrels with their different instruments placed over the pillars, on either side of the nave of York cathedral, and others of ruder workmanship on the outside of the church of Cirencester, Gloucestershire.

It is probable, that the whole vaulted ceiling was at first painted of a deep azure colour, with stars of gold, and the ribs or inter-sectors gilded, which were condemned at the reformation, and concealed by a thick wash of lime. Such have been restored at Westminster by Sir Christopher Wren.

At Orvietto, Sienna, and many of the Lombard churches, roofs both of the naves and choirs so ornamented, are still perfect. That the architecture has been restored to its native simplicity of colour, is a circumstance of truer taste; indeed the incongruous and accumulated decorations of churches on the Continent, disturb the harmony of the design by crowding so many adscititious parts, and the repose of it, by masses of raw colours and gilding. The co-incidence of the purity of the protestant worship with the chasteness which pervades its temples (more especially  
in

in some which have been lately renovated) is a certain criterion of national good sense.

There are thirty-one stalls of rich tabernacle work carved in oak on either side, little inferior in point of execution to the episcopal throne at Exeter, or those at Windsor, erected in the reign of Edward IV. and allowed to be some of the finest pieces of Gothick carving in wood, now remaining in England<sup>c</sup>.

This choir was built in the grand æra of stained glass, when it was more frequent and excellent than at any other period. It was indispensably necessary to architectural effect, according to the prevailing style, which gave to windows a disproportionate space. But the sombre tints reflected from them modified the light and contributed to blend the whole into one mass of exquisite richness. For, the general effect was consulted by the Gothick, as well as the Grecian artists.

<sup>c</sup> I observed, when at Rome in 1796, that the high altar of the church of St. John, Lateran, had a Gothick canopy composed of rich pediments and finials in the Florid style of the fourteenth century, exactly like those of that date in England. It is the only specimen of true Gothick now remaining in Rome.

At

At present<sup>d</sup>, the naked transparent window destroys the intended harmony, and the primary idea is sadly impoverished. How this incredibly light roof was constructed, may puzzle modern imitators as much as Sir Christopher Wren, when he examined the vault of King's College chapel. The analogy between these roofs must be confined solely to construction, for each has a style of ornament essentially differing from the other. Certain it is, that the cross-springers are of very solid stone, and the vault which they support, of the top or stalactitical stone, specifically lighter, in a great degree, than the other. Chalk was used, where easily procured, as at Chichester.

The two farthest arcades dilate about a yard from the right line, instead of forming a

<sup>d</sup> Milton, who was educated at St. Paul's school, acquired a veneration for the Gothick style by constantly frequenting the great cathedral in his early youth. In his "Il Penseroso" we have almost as exact a description of that majestic pile, as that given by Sir W. Dugdale. The cloisters, "the high embowed roof of the choir," the "massy proof pillars of the nave, which was in the Saxon style," and "the storied windows richly dight," are particularized by both.

section



section of a hexagon, and are connected with the great east window, which is embowed in a slight degree, and occupies the whole space of the end of the choir. It is said to be of the largest dimensions in England<sup>e</sup>; for the arch has three chief divisions or mullions terminating elliptically, the middle of which includes seven tiers of stained glass, now so extremely decayed and mutilated, as to appear like the tissue of a carpet.

Our Lady's chapel beyond, is more modern, but a continuation of the same plan. The interior is uncommonly elegant, though it loses much effect by concealing the altar of the finest tabernacle work, which was covered over some years ago by a raw white stucco, representing a radiation. The extreme eastern window of this beautiful chapel and part of its fretted roof, are now seen in a pleasing perspective through the alcove of the heavy unsuitable altar-piece of the choir, placed there in the last century. When the reformers, with indiscriminating zeal, destroyed so many fine specimens of art, merely as the

\* The glass occupies a space of 78 feet 10 inches, by 35—6,

gaudy appendages of popery, to introduce within plain unembellished walls their own simpler worship, somewhat of ancient ornament still remained for the fanatic adherents of Cromwell to destroy. Soon after the establishment of Charles II. on the throne, the clergy exerted themselves with more piety than taste, to restore their altars and choirs to their former beauty, and, generally speaking, without success. When we know that the rich canopies and shrine work, instead of being renewed, were partially injured, were chipped away to make room for plain oak wainscot, pilasters, alcoves, and carvings of heterogeneous shape, we must regret a misapplication without remedy. There are too many of our cathedrals to which this observation applies.

Originally, and prior to this injudicious interruption, the continuity must have produced a striking idea of space and grandeur, as may be remarked at Wells. The ancient reredoss and high altar did not obstruct the view, as they now remain concealed by the wainscot of oak, and may be examined from the side galleries of the choir. Such a specimen of exuberant foliage anterior to the reign of  
of

of Henry VII. as these roofs display, is unique; particularly in contrast with the other parts of the church. It is evident, that bishop Aldred's fabrick consisted of dimensions as extensive as the present, of which the vast substructions, still retaining many members of Saxon ornament, afford a sufficient proof. The<sup>f</sup> heavy tower at the west end, was taken down in the reign of Edward III. when abbot Horton's addition and accommodation of the nave, in its whole roof, to the Gothick style, were made. The passages and oratories by which the choir is surrounded, are all of Saxon, or, at least, of early Norman architecture. It is constructed within them; the side walls and low circular pillars having been

<sup>f</sup> This western tower was rebuilt during the abbacy of John de Felda 1250, which had fallen in 1116. Florence the historic monk of Worcester, in his annals, gives the date of the building of the present nave 1058, and of its dedication 1100. The roof was renewed in 1242, as we learn from a very curious and interesting MS. of the Lives of the Abbots, in the library of Queen's College, Oxford. "A. D. 1242, completa est nova volta in navi ecclesiæ, non auxilio fabrorum ut primo, sed animosâ virtute monachorum tunc in ipso loco existentium." May we conclude from this passage, that the monks finished it with their own hands?

E

reduced,

reduced, and the whole lined with facings of elegant pannels. These are placed within arcades of semi-mullions, resembling windows, which are open to the choir from the galleries before mentioned. During the grand ceremonies of the church the females of superior rank surveyed them from above.

In the pavement, before the high altar, we may notice a singular curiosity; being entirely composed of painted bricks, which were prepared for the kiln by the more ingenious monks, who have discovered accuracy in the penciling of the armorial bearings, and fancy in the scrolls and rebus, which are the usual subjects. Most of these repeat the devices of Edward II. of the Clares and De Spencers, earls of Gloucester, and abbot Sebroke<sup>2</sup>.

The rich workmanship of the cloisters, which elucidates my former remark on their general construction, is well worthy attention. One side of the square extending 148 feet, with a window of stained glass at the termination, attracts the eye immediately upon entering the cathedral, as the very striking per-

<sup>2</sup> Carter (Ancient Sculpture and Painting, v. i.) has given a coloured etching of this pavement.

spective is admitted through an iron grate. It is a happy illustration of the picturesque principle in Gothick. These cloisters, begun by abbot Horton in 1351, and left incomplete for several years, were finished by abbot Frocester about the year 1390<sup>b</sup>.

Lord Bacon mentions the whispering gallery as remarkable. It is a narrow passage formed by five parts of an octagon, and is twenty-five yards in extent. On the outside, it appears to have been merely a second thought for the purpose of communication.

With the variety and magnificence of ancient decorations, as well architectural as sepulchral, the antiquary will be much gratified. But the man of taste must regret, that the good bishop Benson, distinguished by Pope for his "manners and candour," should have wasted his munificence upon ill conceived and unappropriate ornaments, upon works which are neither Gothick nor Chi-

<sup>b</sup> MS. Regist. ut sup. The architectural beauties of this cathedral have been lately delineated by the present director of the Society of Antiquaries in a series of etchings in folio, of which the spirit, accuracy, and elegance, are seldom equalled by professional artists.

nese<sup>i</sup>. Kent, who was praised in his day, for what he little understood, designed the screen.

When Edward II. lay murdered at Berkeley Castle, abbot Thokey ventured to show that respect for the royal corpse which had been refused to it by other ecclesiastics. He removed it to Gloucester, and performed the funeral obsequies with the greatest splendour. Near the high altar is the monument of that inglorious prince still in the highest preservation, with the figure finely carved<sup>k</sup>. Rhyfbrack visited this tomb with professional veneration, and declared it to be the best specimen of contemporary sculpture in England, and certainly the work of an Italian artist.

I conjecture that it was executed by some

<sup>i</sup> We may trace to a book on architecture, written by Batty Langley, who invented five new orders of Gothick, all the incongruities which may be seen in the renovations of parish churches. This most absurd treatise is unfortunately much approved of by carpenters and stone masons. Kent sanctioned such gross deviations from taste by his own practice.

<sup>k</sup> It is excellently engraven in Gough's Sepulchral Mon. V. I.

of those who accompanied or succeeded Pietro Cavallini.

I noticed in Italy three tombs much larger, composed of verd antique and various marbles, all of similar form to that of king Edward, and with equally elaborate canopies. They are the tombs of the Scaligeri, lords of Verona, in the fourteenth century, where they stand exposed to the open air, at the angle of a street, as entire as when first erected.

Soon<sup>1</sup> after Edward III. was seated on the throne, he made a progress, attended by his whole court, to pay the customary honours to his deceased father, for whom the convent, in gratitude for the oblations made at his tomb, solicited canonization, a century afterward, but without success.

<sup>1</sup> “Cujus tempore constructa est magna volta chori magnis et multis expensis, et sumptuosis cum stallis ibidem ex parte doni et oblationis fidelium ad tumbam regis confluentium, quæ ut opinio vulgi dicit, quod si omnes oblationes ibidem collatæ, super ecclesiam expendirentur, potuisset de novo facillime reparari.” The offerings of Edward the Third, Queen Philippa, Edward Prince of Wales, and the nobility, are all distinctly noticed in the MS. above cited.

So large was the fund of wealth they acquired, that it furnished supplies for the rebuilding of the whole church beyond the nave, under the auspices of succeeding abbots, who did not materially deviate from one plan<sup>m</sup>.

The following very characteristic description, not originally intended for Gloucester, is extracted from a poem of no common merit.

—— “doom’d to hide her banish’d head  
For ever, Gothick architecture fled—  
Forewarn’d she left in one most beauteous place  
Her pendent roof, her windows branchy grace,  
Pillars of cluster’d reeds, and tracery of lace.”

FOSBROKE’S *Economy of Monastic Life*, p. 73.

Whether the foregoing observations be satisfactory or otherwise, certain it is, that the

<sup>m</sup> Hearne has published a poem on the foundation of the abbey of Gloucester, which he has attributed to William Malverne, otherwise Parker, the abbot who survived the dissolution in 1541. Speaking of Edward II. he observes,

“By whose oblations the south isle of thys church  
Edyfyed was and build, and also the queere.”—STANZA XV.

Gothick



Gothick churches, whatever be the peculiar manner of their æra, present the greatest beauties, accompanied by strong defects. We cannot contemplate them without discovering a majestic air well worthy of their destination, a knowledge of what is most profound in the science and practice of building, and a boldness of execution, of which classic antiquity furnishes no examples. The Romans gave to their large vaults six or eight feet of thickness; a Gothick vault of similar dimensions would not have one. There is a heaviness to be perceived in all our modern vaults, whilst those of our cathedrals have an air which strikes the most unpractised eye. This lightness is produced by there being no intermediate and projecting body between the pillars and the vault by which the connection is cut off, as by the entablature in the Grecian architecture. The Gothick vault appears to commence at the base of the pillars which support it, especially when the pillars are clustered in a sheaf, which being carried up perpendicularly to a certain height, bends forward to form the arcades, even to their centers; and stone there

seems to possess a flexibility, equal to the most ductile metals.

To the credit of the present age, the Gothic style has been much more accurately understood, than it was in the last. Ben-  
tham and Essex of Cambridge, were the first who exhibited any thing like precision or true taste in the restorations they were employed to make. Strawberry hill was a more happy imitation, than any which had preceded it; and the literary works of the elegant owner tended much to correct errors, and to establish a criterion of what is pure Gothic.

The numerous publications of the Antiquarian Society have laid open the sources of information on that subject, and proposed genuine models for the direction of those architects who are not guided by caprice only.

Mr. Wyatt first restored the cathedral at Litchfield, and by incorporating our Lady's chapel with the choir, has extended it to a disproportionate length. At Salisbury, he has merited the praise of Mr. Gilpin<sup>a</sup>, for

<sup>a</sup> Western Tour.

the propriety and simplicity of his alterations. He has likewise rebuilt the nave of Hereford cathedral, since its complete dilapidation.

Nothing can exceed the characteristic neatness with which St. George's chapel has been repaired by the munificence of his present majesty. Originally one of the most beautiful structures of the æra, to which it belongs, it has lately gained every advantage, that taste aided by expence, could give it.

To Sir Reginald Bray already mentioned, the choir owes its original building and completion in 1508°. The roof is perhaps too much expanded for the height, and its proportion to the imposts, which are small and light; but the aisles are exquisite—they have all the magic perspective of the cloisters at Gloucester, even improved by loftiness. A fine effect is given to the elevation by the transept, with its circular termination equally dividing it, in the center.

\* John Hylmer and William Vertue, freemasons, undertook the vault of the roof of the choir for 700*l.* in 1506, and to complete it before Christmas, 1508. Ashmole's *Hist. Garter*, p. 136.

Taken altogether, the lover of ecclesiastical Gothick, will consider Windsor as "the beauty of holiness;" and of sublimity, will seek no more admirable specimen, than the choir at Gloucester.

## SECTION IV.

DOMESTIC architecture has seldom been investigated in its progress, with due attention. Whilst every effort was confined to ecclesiastical or military structures, external beauty, or commodiousness, appear to have been little considered in the private habitations of men. When the jealous and fierce spirit of the feudal system prevailed in full force, castles were absolutely necessary to repel predatory violence; and whatever hospitality and courtesy were practised within their walls, they frowned defiance upon all without them, either uncivilized or hostile. From reflections on the history of the early Norman warriors, we willingly turn to those of the middle centuries, when chivalry had thrown her rays of refinement over domestic life. Castles were then the schools of the hardier virtues; and manners which were once distorted by baronial emulation, had  
acquired

acquired from chivalrous institutions a mild dignity, which has been lost in a higher degree of polish. In most of these military structures, the base court consisted of offices and apartments, unavoidably incommodious, as the defence was the leading idea; symmetry, therefore, is very seldom seen, in any degree, excepting in the round or angular rooms. We may contemplate frequent castles majestic or picturesque in decay, nor have we lived too late, for the opportunity of inspecting some, which owe to the taste of their present possessors a well imitated revival of their former splendour. I will instance only Arundel, Warwick, and Alnwick. But specimens of domestic architecture applied to houses, simply and independently of castellated houses, so frequent in the reigns of the Tudors, are at this time very rarely seen. So late as the reign of the fourth Henry, the castellated form was adopted even where there were no appendages of a warlike nature, as at Hampton Court in Herefordshire. Soon afterward, we have abundant instances of private residence; where nothing military can be traced, except the embattling,

embattling, which was then usually adopted as an ornament of dignity ; and, as such, was applied even to ecclesiastical structures.

Of architecture which, adopting a military appearance, displayed likewise the magnificence and convenience of a private dwelling, the most remarkable specimens, during the reigns of Henry VII. and VIII. are the unfinished palace of Edward duke of Buckingham, at Thornbury in Gloucestershire, now belonging to Colonel H. Howard ; and Hampton Court, Middlesex, erected by cardinal Wolsey. Mount Surrey on St. Lennard's hill, near Norwich, was a residence of more elegance and taste, than any of that age. It was designed and built by the gallant and accomplished Henry Howard, earl of Surrey, after his return from the court of the De Medici, at Florence. It is therefore probable, that it exhibited some imitations of the Italian style.

Of the same style and æra were the palaces of Richmond and Nonsuch ; the latter of which having been left incomplete by Henry VIII. was raised to a singular degree of splendour by Henry Fitzalan, earl of Arundel.

del. Herstmonceux\* and Cowdry are now venerable ruins. Penhurst is still perfect. Holbein was established in England under the patronage of the court; and had gained sufficient influence for a partial introduction of the architecture, which had begun to revive in Italy.

John of Padua succeeded him in the mixed style; and built the palace of the protector Somerset; and Longleat, for his secretary, Sir John Thynne.

The first house, purely Italian, erected in this kingdom, was by sir Horatio Palavicini at Little Shelford in Essex; which was taken down in 1754.

In the reign of Elizabeth, many magnifi-

\* Herstmonceaux, one of the most ancient and curious edifices of brick then remaining, and originally built by Sir Roger Fiennes in the reign of Henry VI. was taken down in part and reduced to a ruin, by Mr. Jeffrey Wyatt the architect, that a modern house might be built with the materials. Cowdry house, the noble residence of the Brownes, Viscounts Montacute, was destroyed by fire in 1793. It is said that Mr. Sydney, the present possessor of Penhurst, designs to restore that famous seat of his ancestors to its former grandeur.



cent houses were built by the nobility. <sup>b</sup> John Thorpe was a favourite architect, and appears to have merited his fame. Of his designs, the principal is lord Exeter's, at Burleigh. Audley Inn, once equally sumptuous and extensive, is said by Lloyd, in his *State Worthies*, to have been designed by Henry Howard earl of Northampton, for his nephew Thomas earl of Suffolk, but Thorpe superintended the building. Lord Northampton planned likewise his own residence at Charing Cross, now Northumberland house, which was finished by Gerard Christmas, an able architect of that day.

The vast dimensions of the apartments, the extreme length of the galleries, and the enormous windows, are the chief characteristics of the style of Elizabeth and James the first. The ornaments both within and without, were cumbrous, and equally void of grace and propriety. The dawn of classical architecture first appeared to us during the short-lived prosperity of Charles the first. To the genius of Inigo Jones, who had imbibed the true

<sup>b</sup> Walpole's *Anecd. Append.* to v. i. 8vo. These designs are in the possession of lord Warwick.

spirit of Palladio, we are indebted for the reformation of the national taste. The banquetting house at Whitehall is a proud example of his skill; which can not be too much admired, though it has been so seldom imitated, either in its dignity or correctness<sup>c</sup>.

For an irresistible digression into which I have been led, I hope to be pardoned; and shall confine myself to instances in the University of Oxford, and to observations which may result from an examination of them.

The city of Oxford exhibits, in every direction, one of the richest architectural views in England. From Botley Hill on the north-west, the prospect is more like one from the hills above Cologne, than any I saw on the Continent. There is a variety of lofty edifices happily grouped, and the only fine point for the Radcliffe library, as a central object. We have no disgusting monotonous break of

<sup>c</sup> Inigo Jones's designs for the palace at Whitehall were in the possession of Dr. G. Clarke, and by him bequeathed to the library of Worcester College, Oxford. Pope's Works, Warton's edit. v. vii. p. 322.

Those in the Vitruvius Britannicus, are not genuine: Kent likewise published them, with the assistance of lord Burlington.

the horizontal line, as in the views of Rome from a similar eminence; where are domes infinitely repeated, from the immensity of St. Peter's, to the diminutive cupola of a convent.

From the second hill in Bagley wood, the landscape is fore-shortened; with Christ Church Hall as the principal object, and Magdalene tower, to the east. From Ellesfield, Eifley, and Nuneham, the great features change their position, without losing their beauty.

The antiquary will investigate with pleasure two specimens which Oxford affords of the earliest æra of architecture, in this country, as well Saxon as Norman, ecclesiastical and military. The choir part of the church of St. Peter's in the East, is said to be the most ancient structure, not in ruins, in England, and its pretensions may be allowed, though we reject the legend of St. Lucius. Of the castle, built by the great Norman baron Robert D'Oiley, which received the empress Maud after her retreat from that of Arundel, one solitary tower has survived the injuries of war and time. It is a rude mass of great height without battlements, and is extremely curious, both for its antiquity and singular  
F construction.

construction<sup>d</sup>. Few traces remain of Henry I.'s palace of Beaumont, in which Richard I. was born; but its site is shown in some gardens.

Of the style called Saxon, the cathedral retains the general characteristics, and the ornaments of the arches are similar to those in the finest examples at Southwell in Nottinghamshire; and at St. Cross and Romsey near Winchester.

The probable date of this structure is that of the introduction of canons regular of St. Augustine in 1122, after the dismissal of the nuns, when the convent still acknowledged St. Frideswyde as their tutelar.

The Chapter-house was undoubtedly built by them, in the reign of Henry II. and has some of the richest decorations of that manner immediately preceding the deviation into the first Gothick. With the slightest examination, the original structure may be distinguished from cardinal Wolsey's repairs and alterations. The pendent roof of the choir, built either by him or King, the first bishop of Oxford, is of the latest Gothick inserted in-

<sup>d</sup> Dissertations on ancient castles by Edward King, esq. and the history of Oxford castle given as a specimen.

to Saxon. At the contiguous village of Eifley is a church of contemporary building.

Although in the course of a few centuries the number of students were increased to thirty thousand<sup>e</sup>, they were almost entirely accommodated by the citizens. The halls were then numerous in proportion to the students, and frequented only for scholastic exercises<sup>f</sup>. Merton college can boast the first quadrangle, about the end of the thirteenth century. A curious delineation of the university by a sort of bird's eye view, published by Ralf Aggas in the reign of Elizabeth, proves that the original colleges were low, and void of regularity or beauty; as the front of Lincoln college is now seen<sup>g</sup>. In this respect I believe they were not much inferior to conventual habitations in general; for not till a short time before the suppression, were the cells of the monks more spacious, even in the greater monasteries. The church, the refec-

<sup>e</sup> Fox's Martyrs—Holinshed, &c.

<sup>f</sup> In a chamber of the old quadrangle at Merton the following monkish rhyme is painted in a window, as apposite to this as the fourteenth century—

Oxoniam quare  
Venisti, premeditare.—

<sup>g</sup> Loggan's Oxonia Illustrata, Fol. 1675.

tory, and the Abbot's lodgings, engrossed all the splendour or convenience of the building. But an æra of more perfect architecture soon succeeded. William Rede, formerly fellow of Merton, and bishop of Chichester, was the most able architect of his age; and exerted much of his skill for the benefit of his own society. The gateway and library are known to have been erected from his plans, and from internal evidence, I conjecture that the chapel was, at least, designed by him. The industrious Antony à Wood fixes the date of its rededication in 1424. Rede died in 1385, when the plan might have been given, and the foundations laid. The tower was built by Thomas Rodeborne, warden, who was consecrated bishop of St. David's in the last mentioned year. But the style of the small equally clustered pillars round the piers of the tower, and the heads of the windows, all of which form different figures, favour my opinion, as far as an exact resemblance to both, in Exeter cathedral and St. Stephen's chapel, Westminster, recorded, as of the early part of the reign of Edward III.—The great east window at Merton is perhaps the most perfect instance in that manner of spreading the mullions, now in being, with so rich an effect.

fect. The external panneling of the tower and the pinnacles are of a later æra than the chapel, and were probably added by bishop Rodeborne. The timber frame work within, is most curiously constructed. William Rede excelled likewise in military architecture: as the gateway of his castle of Amberley in Sussex, now remaining, proves with sufficient evidence. It is a singular fact, that William of Wykeham, his successor, and greatly his superior in the profession and practice of architecture, discovered his eminent talents in the royal castle of Windsor.

In the year 1379, the munificent founder completed the building of New College, the north side of which, containing the chapel and hall, was an edifice, for extent and grandeur, hitherto unknown in the university. The elevation has all that dignity which results from proportion and harmony of parts, and had even a more noble aspect, before the other sides of the quadrangle were raised in 1675. Symmetry was then sacrificed to convenience; for the area, though large, appears to be sunk between walls of parallel height. The internal proportions of the chapel<sup>h</sup> are

<sup>h</sup> *Dimensions*.—Ante-chapel 80 feet by 36. Choir 100 by 32, and 65 high, before the roof was renewed.

correct, even so as to emulate those of a Grecian temple; and the lightness of the arcade dividing the ante-chapel, could have originated only in the genius of the immortal Wykeham. I speak of them as they were left by him; and of the subsequent alterations, those in 1636 and in 1684, had spared the architecture. From the decay of the roof it was found necessary in 1789 to renew it totally; and Mr. James Wyatt was intrusted by the society with the re-modelling of their venerable structure.—To disparage by petty criticism a work which few survey without admiration, would be an invidious attempt, by which I trust these pages will not be disgraced; and it is with diffidence, and respect of the eminent talents of Mr. Wyatt, that I venture remarks, dictated solely by a love of truth.

It will be previously inquired, whether it were Mr. Wyatt's intention to restore this chapel to a perfect correspondence with the style of architecture by which Wykeham's age is definitely marked?—Or was he at liberty to introduce the ornaments of subsequent architecture, by his judicious adaptation of which a beautiful whole might be composed?

With



With no great hazard of probability, we will suppose that these improvements had been gradually made during the lapse of the last centuries; yet it can scarcely be allowed, that Wykeham's original plan has been followed with accuracy.

For the restoration of the altar piece, as a part of his design, Mr. Wyatt has great credit; and we will not scrutinize too closely, whether the scriptural histories in marble bas-reliefs above the altar, could have been made by any sculptor, of any country, then in existence<sup>1</sup>.

Considering, that the very numerous canopies and pedestals were not to be restored to their original destination of containing images, would it not have produced a better effect, if the series had been composed of fewer and larger niches? There is now no bold mass of ornament, and the largest, which is the organ case, is violated by a conceit, which no very fastidious spectator would call a peep-hole. By candle-light, all the rich shrine work of

<sup>1</sup> The late Mr. James Essex restored the altars of King's college, Cambridge, and Ely cathedral, to the just model of the Gothick originals.

the altar is lost, as it is barely distinguishable from a plain wall.

It is the opinion of a considerable critic that the Gothick roof loses its beauty in every degree, in which it is rendered more flat<sup>k</sup>; an effect sufficiently obvious upon a comparison of the great center arch, and the heads of the windows, with the expanse of the new vaulting, with which they have an imperfect accordance.

In the canopies of the stalls we are brought forward to the luxuriant Gothick of Henry the seventh. The application of the ancient carved subcellia to the present reading desks, is a new idea. Antiquaries well know, that it is but rarely that the subjects of these carvings will bear light and exposure. In all the old choirs they are frequent, and were made the reciprocal vehicle of satire between the regular and the secular clergy. The vices of either, be they what they might, were exhibited in images grossly indecorous. Here then is no adherence to costume. Considering the present chapel, not as a restoration, but an imitation of styles subsequent to the founder, where will the archetype of the or-

<sup>k</sup> Mr. Gilpin.—Northern Tour, v. i. p. 17.

gan case be seen?—The execution of the whole is exquisite; and it might have been supposed, that Mr. Wyatt would have recurred, at least, to the tomb of W. Wykeham in Winchester cathedral, built by Bishop himself, for the purest of all authorities in the minuter Gothick or shrine work. In that church is an unrivalled series of sepulchral facella including the whole of the fifteenth century, from Wykeham to Fox<sup>1</sup>. In the first mentioned tomb all is simple and harmonious;—the progressive richness of the other two, and the exuberant littleness, yet heavy in its effect, which distinguishes the last, appear to have been imitated by Mr. Wyatt, without much discrimination.

Yet, whatever dispositions for censure we may indulge for the moment, no mind, especially a poetical mind, can quit this beautiful and highly decorated scene, without sentiments of the fullest gratification.

The improvements adopted from Mr. Wyatt's plans at Merton and Balliol, would have been more judicious and appropriate had he condescended to consult or follow the Gothick

<sup>1</sup> These monuments are all engraved in the Mon. Vest. v. i.

architypes existing in both those colleges. Merton has a fine roof in its chapel, and Balliol a bay window of great beauty. The central points in Mr. Wyatt's new roofs are too flat, and the ramifications too few and plain for the manner he professes to imitate. His plans at Magdalene have undergone the test of public opinion<sup>m</sup>, but are, as yet, unexecuted.

The great example of regular Gothick which had been given by Wykeham, was followed by Chicheley and Waynesflete with equal correctness, but in inferior dimensions and style. The<sup>n</sup> chapels and halls both of All Souls and Magdalene were proofs of the increasing splendour of the university. Few chapels in Oxford show more taste in their present state of embellishment, than that of All Souls College. The windows and wainscot painted in chiaro-scuro, and the peculiar chastness of the

<sup>m</sup> In the exhibition of the Royal Academy 1797.

<sup>n</sup> Merely as a matter of curiosity, I insert the names of the master masons employed by Chicheley and Waynesflete. John Druel and Roger Keys were the architects of All Souls, and William Orchyarde of Magdalene. Wood's *Antiq. Oxon.* Edit. Gutch. *Life of Chicheley*, p. 171. Perhaps the superior parts of the latter were designed by Robert Tully, bishop of St. David's, already mentioned as the architect of Gloucester.

ornament,

ornament, diffuse an air of propriety and beauty over the whole. Under a bright sun the effect is most happy. Of those who visit Oxford, upon whom the arts have only a temporary influence, the greater part I have observed to remember this chapel with more satisfaction. There is a charm in propriety of style which reaches even the least discriminating mind.

Upon each of the buttresses of the cloister at Magdalene, is placed a grotesque figure; and the design of them being professedly ænigmatical, many singular solutions have been given\*. They form no part of the original plan, but were added in 1509. To the investigators of the progress of sculpture in England, Oxford affords several interesting specimens. Those of the best execution are Henry VI. and archbishop Chicheley over the gateway at All Souls, which are uncommonly fine; others against the chapel at Merton, and five under the great west window at Magdalene.

There are likewise curious bas reliefs at Merton and Balliol, St. Michael at the east end of the chapel of New college, as seen

\* *Œdipus Magdalen*, by W. Reeks, 1680.

from the garden, and a very elegant frieze of vine leaves under the bay window of the tower of the Schools, facing Hertford college. So general as the custom of sepulchral effigies had become, but more particularly those for the decoration of shrines, we may suppose that a regular school of sculpture was established, which bore some analogy to the master-masons. Cavallini had left disciples who were capable of continuing the art; and we are surprised at the bold effect sometimes produced in so rude a material as free-stone<sup>1</sup>.

In this century, a better style of architecture was introduced in the university of Cambridge, by John Alcocke, bishop of Ely.

Humphrey duke of Gloucester was, at the same time, the avowed and munificent patron of learning and learned men. He built the Divinity School and the Public Library above it, now incorporated with the Bodleian. The

<sup>1</sup> See Carter's *Antient Sculpture and Painting*, 2 vols. folio, for etchings of these remains. The statues of Queen Eleanour placed in the crosses erected to her memory by her husband, Edward I. are amongst the most early and the finest specimens of sculpture in England. See *Mon. Vetust.* v. iii. and many very accurately drawn and engraved in the two volumes of Gough's *Sepulchral Monuments*.

former,

former, both in the fretted roof and the whole interior, is finished in the rich style of 1480, which is the date of its completion, and some years after the demise of the duke.

A more beautiful Gothick room, excepting that it is too low for its length, is now seldom seen. May it not be said, that not only the room is too low for its length, but that the disposal of the ornaments of the ceiling renders this impropriety still more objectionable? In the reign of Henry VII. the university church of St. Mary was built by John Carpenter, bishop of Worcester, and formerly provost of Oriel college. The choir at least, and the spire, rose in consequence of his benefaction. By richly clustering this steeple at its base, and leaving the shaft plain, the whole elevation is striking and beautiful. From the base it is only 180 feet high, which is exactly the height of the spire only, at Salisbury. Measurements of other remarkable buildings have the following reference. The inside of the Dome of Santa Sophia at Constantinople is exactly as high from the floor; the Falling Tower at Pisa is more lofty by eight feet; and the great Obelisk, of a single stone beside the base, now placed before the church of St. John Lateran at Rome, is less so, only  
by

by twelve — A Gothick spire, windows, and niches, with a Roman portico supported by twisted columns, present a very strange mixture; yet the due proportion of its several parts reconciles the eye to this incongruity, and we praise the general effect of St. Mary's as an edifice inspiring an appropriate reverence.

When the early temples of christianity had gained splendour from the contributions of the pious, the efforts of the architect appear to have been chiefly exerted in exciting admiration by works of stupendous skill. The roofs suspended by invisible support, the columns and arcades of incredible lightness, the towers gaining symmetry by their extreme height; but more than all, the heaven-directed spire, elevated the mind of the devout spectator to the contemplation of the sublime religion he professed.

Upon the continent, the spire is rarely seen; in no instance indeed in Italy; and those of France and Germany have only a general analogy to ours. Those of St. Stephen at Vienna and Strasburgh are, in fact, a continuation of the tower gradually diminishing from its base, with attached buttresses, sloping from their foundation.



foundation. Such are likewise at Rouen, Coutances, and Bayeux in France. On the contrary, most spires in England, like that of Salisbury, their great archetype, which has never been equalled, are an addition to the tower, and commence distinctly from the parapet. It may be remarked, that the more beautiful specimens of a species of architecture exclusively our own, are extremely simple, and owe their effect to their fine proportions unbroken by ornamental particles. Even that of Salisbury<sup>a</sup> gains nothing by the sculp-

<sup>a</sup> Mr. Murphy (Introd. to his Batallah) observes, "that there is no settled proportion; which is sometimes four times the diameter of the base; sometimes the height to the breadth of the base, is as eight to one. The spire of Sarum is only seven inches thick; so that if we reasoned of construction from theory, it would be inadequate to sustain its own weight." Old St. Paul's spire of wood and lead, was 520 feet high. St. Stephen's, Vienna, 465. Strasburg 456, and Salisbury 387. The singularly beautiful spire of Lowth in Lincolnshire was built in 1502, by John Cole, architect, at the expence of 305*l.* 7*s.* 5*d.* It is 184 feet high. The last-mentioned are all of stone. The art of erecting spires is not lost in England.—About forty years ago, the spire of St. Andrew's, Worcester, which is extremely elegant, was built by Nath. Wilkinson, an uneducated mason. The height, from the parapet of the tower, is 155 feet 6 inches—the diameter of the base of the spire 20 inches, and under the capital and weather cock, only 6 inches, five eighths.

tured

tured fillets which furround it, and those of the façade at Litchfield are frosted over with petty decorations. At Inspruck and in the Tyrol, I observed a large globe bulging out in the middle of the spires, which is covered with lead, a deformity not to be described.

The finely proportioned tower at Magdalene college<sup>r</sup> was six years in building, and was finished in 1498. During no period of English architecture were so many of these beautiful structures erected, as in the reign of Henry VII. It is traditionally known, that this tower was planned by the aspiring genius of Cardinal Wolsey; and was his first essay in a science which he well understood, and practised with extraordinary magnificence.

His palace at Hampton Court was a scene of gorgeous expence; but his intended college at Oxford, uniting public benefit with

<sup>r</sup> *Dimensions.*—Magdalene tower 122 feet high, diameter 26. The cathedral at Gloucester 224. Canterbury 235. St. Stephen's church, Bristol, 174. Taunton, Somersetshire, 153; all of which were built between 1490 and 1520. Towers of this age in Gloucestershire, and the west of England, are very frequent and beautiful. The tower built by Giotto in 1334 at Florence, is 264 feet high, with a diameter of 46. The Falling Tower at Pisa is 188 feet high.

splendour,

splendour, would have exceeded any similar institution in Europe. Rome itself would not then have offered a retreat of science and learning, so perfect and extensive, in all its plans\*. Wolfey's great hall and three sides of the quadrangle were nearly finished, when he fell under the king's displeasure in 1529; the foundation was resumed, and Christ Church established by royal authority in 1545, upon the present dimension. The cardinal had intended to build a church on the north side, and the walls had risen some feet above the ground. In 1638 the society designed to reduce the whole to uniformity; but the civil war prevented its completion, which did not take place before 1665. Many alterations were then made, but without taste. The cloister being removed, the area was sunk several feet, and a terrace raised round the quadrangle. The parapet of the whole building was surrounded with rails in the Italian style, having globes of stone, at regular dis-

\* A computation may be made of the expence of this great work, from that incurred in the last year only of the cardinal's prosperity, being 7835*l.* 7*s.* 2*d.* Wood's Antiq. Oxon. Edit. Gutch; of which I have generally availed myself, as an authority, for dates, &c.

tances, by no means corresponding with the architecture of Wolfey. The balls are no longer remaining to increase the heaviness of the ballustrade, which it might have been hoped, in this age of judicious alteration, would have been restored by the open battlement and parapet which was originally a part of the plan, if any credit be due to the delineation of the topographer, Ralph Aggas<sup>t</sup>. The quadrangle forms almost an exact square, but is less than that at Trinity College, in Cambridge, the irregularity of which, and the greater variety of buildings, renders it more picturesque. To form an idea of the vastness of edifices erected by the ancients, it may be noticed that the interior area of the Flavian Amphitheatre at Rome, is considerably longer than any of these, although not so wide, on account of its oval form.

Every eye will be struck with the magnificence of the hall, with the space and grandeur of proportion, and the propriety of ornament, as lately introduced in Mr. Wyatt's

<sup>t</sup> *Dimensions*.—The Colosseum 320 feet by 206, and 848 in circumference. Trin. Coll. Cambridge, 334 feet by 325 W. and E. 287 by 256 N. and S. King's Coll. 300 feet by 296. Christ Church 264 feet by 261.

restorations.

restorations. The hall at Trinity College, Cambridge, is inferior in other circumstances, rather than dimensions<sup>a</sup>.

In the reign of Charles I. the present approach to the hall was rebuilt; but the name of the architect is not preserved. The vaulted roof is supported by a single pillar in the centre of a square, and by groins at the angles. It is evidently an imitation of the Chapter-houses at York, Salisbury, Ely, and Worcester. The effect produces instantaneous surprise, but little satisfaction. Plans have been given for the remodelling of the whole staircase.

Wolsey had left the great entrance tower about half finished. In 1681, Sir Christopher Wren gave the present design, a notable proof that Gothick architecture had never employed his great mind. Nothing like it was ever attached to any Gothick fabrick of the pure ages; if it has any analogy, it may

<sup>a</sup> *Dimensions of Halls*.—Christ Church 115 feet by 40, and 50 high.

Westminster 228 feet by 66. Middle Temple 100 feet by 64. Guild-Hall 153 feet by 48, and 55 high. Windsor 108 long. Richmond Palace (now taken down) 100 by 40. Lambeth 95 feet by 38. Trin. Coll. Cambridge, 100 feet by 40, and 50 high. New College, Oxford, 78 feet by 35, and 40 high.

be to the ancient louvres at Ely and Peterborough, but to those merely as being an octangular tower.

We may suppose, that, had the first plan been carried into effect, it might have resembled the great gateway at Trinity, Cambridge, or others of the same æra. This tower contains one of the heaviest bells in England\*.

Viewed from the street the elevation of Christ Church is extremely grand, with an extent of nearly four hundred feet. In the ground plan there is a very striking resemblance of the front of the palace of Edward Stafford duke of Bucks, now colonel H. Howard's, at Thornbury, in Gloucestershire. The cardinal had effected the ruin of the duke, his rival about the time that he first meditated his college at Oxford.

\* Mr. Coxe's account of the bells in Russia almost exceeds credit. The great bell at Moscow weighs 432,000 lb. is 19 feet high, and 63 feet 4 inches in circumference; another in St. Ivan's Church is 288,000 lb. The great bell at Peter's, Rome, recast in 1785, is 18,667 lb. avoirdupois. One, 17,000 lb. weight, is placed in the tower of the Palazzo Vecchio at Florence, and is 275 feet from the ground. This at Christ Church is 17,000 lb. St. Paul's 8,400 lb. Gloucester 7000 lb. Exeter and Lincoln are heavier.

## SECTION V.

WE are now arrived at the final æra of Gothick architecture in England; and the introduction of a manner engrafted on it, which, from the heterogeneous mixture of both Grecian and Gothick, retained the general character of neither.

It is probable, from the study of a popular work by Sir Henry Wootton, some time resident at Venice<sup>a</sup>, as well as the fame of Palladio and Vignola, reported to us by those who had visited Italy, that a partial attempt at regular architecture was first made. Still it was confined to the portico, as the most ornamental part, while the rest of the structure was thickly perforated with enormous square windows having the lights unequally

<sup>a</sup> Elements of architecture by Sir H. Wootton, 1524. Fuller's Ch. Hist. P. 8. p. 188. The Grecian orders were introduced in gateways in Caius College, Cambridge, in 1557, in imitation of Holbein's designs.

divided, and the whole parapet finished with battlements, and tall pinnacles.

Such is the style of the great quadrangle of the Public Schools, which were began in 1613; and, as Hearne has discovered, from a design of Thomas Holte of York. The inside of this square has an air of great grandeur resulting from the large dimensions of the relative parts, rather than accuracy of proportion. To the lofty tower is attached a series of double columns, which demonstrate the five orders from the Tuscan, at the base, to the composite. The architect has proved that he knew the discriminations, but not the application, of them. On the opposite side is the library, which rose from the munificence of Sir Thomas Bodley; and is the most extensive and curious in England. It is computed to contain 160,000 books, of which 30,000 are manuscripts<sup>b</sup>. The oriental MSS.

<sup>b</sup> The University Library at Cambridge is extremely respectable. King George I. gave 30,000 volumes, which had been collected by Moore bishop of Ely. The Arabic MSS, which belonged to Erpenius the lexicographer, were purchased in Holland by the duke of Bucks, and given to this library after his death. Lord Pembroke in 1630 contributed the Barrocci library to the Bodleian,



are the most rare and beautiful to be found in any European collection; and the *Principes Editiones* of the Classics lately procured from the Pinelli and Crevenna libraries rival those at Vienna<sup>c</sup>. The Vatican contains only 80,000 books, at the largest calculation, principally manuscript. With the Bodleian, the Ambrosian at Milan, the Minerva at Rome, and the several libraries at Florence, the royal library at Paris, and that of the British Museum, will advance their peculiar claims of equality, either in point of number or curiosity. But I am wandering from the subject of architecture. Duke Humphrey's collection, consisting of illuminated MSS. and translations of the Classics, are said to have been all sacrificed to the ignorance and zeal

<sup>c</sup> In the Imperial library at Vienna, the origin and progress of printing fill many shelves, as the series of typographical specimens is continued from the invention to the close of the sixteenth century. In the Maglia bechi library at Florence, are three thousand volumes printed in the sixteenth century, beside eight thousand very rare MSS. It has been shrewdly observed by an anonymous Italian author, "Una biblioteca per quanto si voglia copiosa, se si voglia istruttiva, non conterra molti libri. I libri sono come gli uomini, non la molteplicità, ma la scelta fa il loro pregio."—*Principi du Archet. Civile.* F. 2.

of the Reformers in the reign of Edward VI. The room which contained them over the Divinity School, was made when the Bodleian Library was founded, to connect two others which were built at either end, and are spacious and well adapted.

Three sides of the quadrangle in the highest story, is appropriated to receive the portraits of those who have done honour to the university by their learning or influence in the state, and as it contains likewise many MSS. it may be considered as a continuation of the Bodleian Library. In shape there is a certain resemblance of this with the far-famed gallery at Florence; but a considerable inferiority with respect to dimensions<sup>d</sup>. The ceiling is of painted timber frame, coarse

<sup>d</sup> *Dimensions*.—Gallery at Florence E. and W. sides 461 by 21; S. side 123-9 by 21; but there is a suite of nineteen large apartments behind the gallery, besides the tribune.

Gallery at Oxford, N. and S. sides 129-6 by 24-6; E. side 158-6 by 24-6. Vatican at Rome is a single gallery 237-9 by 50-3. But the last purpose that would be guessed for it is a library, and that the choicest in the world, for the books are all inclosed in presses, the doors of which are finely painted.

and

and grotesque, and round the cornice are a number of the heads of eminent men. Such a series is likewise in the Florentine gallery<sup>c</sup>; and though much better executed, as portraits, are drawn equally from imagination.

These are indeed a handsome suite of galleries, which were much in fashion in the reign of James I. and the usual appendage to a great house. That at Audley Inn was 285 feet in length. Another at Theobald's was 123 feet by 21.

Before the commencement of the schools it is conjectured, from the similarity of the portals, that the same architect had completed the garden quadrangle at Merton, and the whole structure of Wadham College<sup>f</sup>. I think the two latter are the preferable buildings, as their plan is more simple and more compatible with the particular manner which prevailed early in the seventeenth century.

<sup>c</sup> A most perfect idea of the magnificent interior of the Medicean gallery is given in that singular effort of genius by Zoffanii, lately removed from a station unworthy of it at Kew, to the Queen's lodge at Windsor.

<sup>f</sup> We may judge of the expence of building, two centuries ago, by that of Wadham College, which amounted only to 11,360*l*.

Under the patronage of archbishop Laud, Inigo Jones was first employed at Oxford. He built the arcades and porticos in the inner quadrangle of St. John's College. They are in his first manner, and copy the faults rather than the excellencies of his great master Palladio. The busts between the arches and the heavy foliage and wreaths under the alcoves are exuberant and unclassical. Besides this, the imposts of the arches rest upon the pillars, which conveys an idea of instability. There is so strong a resemblance to the ambulatory in the Royal Exchange, that it is evident, that Jones repeated himself here in miniature. By the gateway of the Physic Garden, finished from his design, we are reminded of York Stairs, in the Strand. We may suppose, that in both these instances he was restrained by his employers, or fettered by the mode of building then fashionable—when his genius was left without control, and supported by the royal treasures, he produced Whitehall.

It does not appear, that the specimens Inigo Jones had given of his talents led to any farther employment in Oxford; and Cambridge

bridge has not a single edifice which claims his name.

Nor were the first approaches he made toward Palladian correctness productive of the least reform. His work at St. John's was scarcely finished, when Oriel, Jesus, University, and Exeter, were nearly rebuilt in a style extremely inferior to Wadham, which was manifestly their model as far as accommodation, and the distribution of the apartments.

The Sheldonian Theatre added new splendour to the university. It was designed by one of its own professors, the great Sir Christopher Wren, who from being the most profound mathematician of his age, became the most able architect. This singular structure, which still attracts the admiration of the scientific, as well as of the common observer, was erected by the sole benefaction of Gilbert Sheldon, archbishop of Canterbury, in 1669. It was the first effort of a genius which afterward imagined and completed St. Paul's.

In the ground plan, the architect has adopted that of the Theatre of Marcellus at Rome, built by Augustus, which was 400 English feet in diameter, and could contain 80,000 spectators when sitting. For the magnificent

magnificent idea of this theatre every praise is due, as nothing can exceed the consummate contrivance and geometrical arrangement, by which this room is made to receive 4000 persons, without inconvenience.

In imitation of the ancient theatres, the walls of which were too widely expanded to admit of a roof, the ceiling has the appearance of painted canvas strained over gilt cordage. It is geometrically supported upon the side walls without cross-beams, an invention which at first engrossed universal admiration, but is now known and practised by almost every architect<sup>s</sup>.

Streater, whom King Charles II. made his serjeant painter, was employed upon this ceiling, which, though its meaning is as recondite and unintelligible as an allegory need be, it is in every respect, a very poor performance. There is an assemblage of the arts and sciences.

<sup>s</sup> The theatre cost 16,000*l*. Sir Christopher owed the original idea of the roof to Sebastian Serlio, and Dr. Wallis, his predecessor in the Savilian chair of geometry. Dr. W.'s plan was given to the museum of the Royal Society. The diameter of the roof is seventy feet by eighty.

Some

Some account of those "public surfaces," upon which, as lord Orford observes, "the eye never rests long enough to criticise," may not be foreign to my purpose, as they are a part of internal architecture.

Not to mention the cupolas painted by the great Italian artists, which are scarcely less numerous than excellent, I will select only the stupendous works of Michelagnuolo and Pietro di Cortona, in the Sistine chapel in the Vatican, and the grand hall of the Barberini palace.

In depicting the sublime subject of the "Last Day<sup>b</sup>," the great painter has exerted the vigour of the most fertile imagination, and indulged his love of anatomy, to the utmost extent. He represents embodied souls as kissing each other, after a long separation. Pope Paul IV. determined to deface this

<sup>b</sup> The incongruity, if not the profaneness of such ideas in so sacred a place, is justly reprehended by the Abbe Marfy in his poem "Capella Sextina." Michelagnuolo was engaged eight years in this immense work. He is said to have borrowed many ideas from the "Inferno" of his friend Dante; and it is remarkable, that his condemned souls are finer than those in a state of beatitude, in point of design and expression.

magnificent

magnificent work on account of the nudities, but Daniel de Volterra was found to clothe the exceptionable figures with light draperies, much to his own credit as to the execution ; but at the expence of the original.

The Barbarini ceiling represents the triumph of glory and the cardinal virtues, and for composition and colouring has been esteemed beyond any in Rome. The figures are numerous, without confusion. But of Rubens we have the opportunity of inspecting one of the grandest works in the ceiling of Whitehall<sup>i</sup>. Excellent as he was for his colouring and management of light and shade, he could not preserve this species of painting from contempt.

The subject was certainly sufficient to rack any invention however stored, for it was the apotheosis of such a monarch, as King James I. Rubens acquired his love of allegorising and personification from his master Otho Vaenius at Leyden ; and the emblems

<sup>i</sup> At Osterley House, the staircase is ornamented with the apotheosis of William I. Prince of Orange, by Rubens, brought from Holland by Sir Francis Child. Lysons's *Environ's of London*, vol. iii. p. 28.



published by Govartius, are known to have been of his designing.

Classical correctness he seems to have desired, particularly in the Luxembourg, where he groupes Mercury and Hymen with Cardinals and the Queen mother. At Whitehall, in the ovals, we have the virtues represented by deputy. Apollo stands for prudence, and has a new attribute, the horn of plenty, in his hand. To express the filial piety, and to display the taste and magnificence of Charles I. in a grand audience chamber<sup>k</sup>, as this was designed to be, these ornaments were not unsuitable; but are in their present designation a singular decoration of a protestant church. The great inconvenience of viewing paintings so placed, lessens the satisfaction which the most correct composition could possibly afford; and foreshortening is too dissimilar to nature, either to surprise or please<sup>l</sup>.

The

<sup>k</sup> The whole expence of what is now called the Banqueting house was 20,000*l.* three thousand of which were paid to Rubens for this work. It was restored by Cipriani in 1780, who received 2000*l.*

<sup>l</sup> *Difficiles fugito aspectus contractaque visu*

*Membra sub ingrato, motusque actusque capax.*

DU FRESNOY.

Amongst

The first attempt to foreshorten figures on ceilings was by Corregio in his Assumption, in the cupola at Parma, and the Ascension, in the abbey of St. John. Raffaele, in the little Farnese palace, in his marriage of Cupid and Psyche has given the appearance of tapestry attached to the ceiling.

Verrio and La Guerre brought this tasteless fashion into England. They were well calculated for it; but Thornhill<sup>m</sup> and Kneller wasted their time and talents upon such performances.

Verrio set the example too, of introducing real portraits under allegorical semblance, in which his absurdity was only exceeded by his malevolence. Of this circumstance there is a memorable instance at Windsor.

Rubens displayed an ingenious satire in a picture in the Dusseldorff collection. He has represented himself as Diogenes searching for

Amongst the Cartoons of Raffaele, the least pleasing is the miraculous draught of fishes, because it has more foreshortening.

<sup>m</sup> Thornhill painted at Oxford the Ascension on the ceiling of Queen's College chapel, and the "Resurrectio vestita" of archbishop Chicheley in pontificalibus.

an

an honest man, amidst a crowd of the portraits of his friends.

Verrio was the only artist to whom Charles II. was liberal; and towards him he was profuse—but Verrio had impudence and wit<sup>n</sup>.

A peculiar excellence of the Sheldonian theatre, as pointed out to those who inspect it, is, that it is formed in the interior, on the precise model of the antique. In this respect its pretensions cannot be but partially allowed. Palladio gave a plan for an olympic theatre in his native city of Vicenza, which was finished in 1580, and was intended for scenic recitations, like the ancient Greek plays. The seats are of stone and inclosed by a beautiful colonnade, with statues on the parapet. The proscenium is a magnificent façade of the Corinthian order; and

<sup>n</sup> Verrio, at Windsor, has introduced a portrait of Lord Shaftesbury as the dæmon of sedition, and the housekeeper as a fury. Sebastian Ricci's brother dressed as a gentleman in the style of Charles II. is made a spectator of one of our Saviour's miracles, at Bullstode. At Greenwich, Sir James Thornhill has habited King William in atmour, with silk stockings and a flowing wig. He received 6685*l.* for the whole work, at 3*l.* the square yard.

H

the

the scenes are fixed, being composed of wood, representing rich architecture in perspective, which is seen through the arcade, with an imposing effect. It is now used for the public exhibitions of the "Academia" of the modern Italian poets.

Without doubt, the original purpose of these theatres have little analogy, nor should that at Vicenza have been brought in comparison, but upon the point of resemblance to the antique. The building at Vicenza has no external beauty, as it is surrounded and concealed by houses, and it is much less than this at Oxford.

I could never perceive the perfection which has been so generally attributed to the elevation of the theatre. The contour towards the street is certainly beautiful. In the striped pilasters\* Jones is copied in those, he has made at Covent Garden, and the Loggia at Wilton. Of Roman architecture the great, if not the only remaining specimen, of the whole external rustic with striped pilasters, is the amphitheatre at Verona. The front is not happily conceived, but the base is better

\* He has likewise introduced them at Marlborough house, St James's Park.

than

than the broken pediment, with its degenerate ornaments and petty urns. By the roof the whole building is absolutely depressed—so overloaded as it is, with lead and gilding<sup>1</sup>.

The chapel at Trinity College was built on a plan re-modelled or amplified by Sir Christopher Wren; the proportions are correct, and the elevation, as now seen from the street, extremely light and elegant. But the tower had been well spared, for it is by no means, a beautiful appendage<sup>2</sup>.

Sir James Burroughs, who gave a design for Clare Hall chapel at Cambridge, is evidently indebted to this at Trinity for his primary idea; where he varied, he has given proof of his taste. He has added a rustic base, omitted the urns with their flames, and substituted an octagon lighted by a cupola, for the tower. Cambridge has no equal instance of pure and classical architecture.

<sup>1</sup> Of another building so disfigured, an Italian author remarks, "that it looks like a huge cocked hat on the head of a dwarf!"

<sup>2</sup> Dr. Aldrich is said (in Warton's Life of Dr. Barthurst, p. 68-71.) to have suggested the first thought. Several letters between Sir Christopher and President Barthurst, prove how far the greater credit is due to him. Chapel 75 feet by 30, and 40 high.

H 2

The



The Garden Court<sup>1</sup> at Trinity was built likewise according to Sir Christopher's directions, and was the first Palladian structure seen in Oxford. The design is simple, commodious, and if a plan, now in agitation, should be adopted, would be rendered uniform.

But for just proportions, the Ashmolean Museum claims a higher place than the buildings before noticed; as it is in a much better taste, and more in the last style of Inigo Jones. Considering that as the summit of English architecture, I prefer this structure to Wren's other works in Oxford, and regret its unfavourable situation. If the windows were refitted with glass and the whole decorated, as it well deserves to be, we should not so much miss the eastern portico hid in a narrow passage made by the theatre. To describe the contents, or give the history of this museum, is not my intention, as many things are deposited there, about which the world has long forgotten to inquire.

I will only observe incidentally, that it was the first public institution of the kind, and in

<sup>1</sup> *Dimensions*.—60 feet by 25.

the infancy of the study of natural history in England, was a great collection; and though far exceeded at this time by several others, is respectable for an original plan. In its archives are preserved what antiquaries will value more highly; the private MSS. and books of Sir W. Dugdale and Anthony à Wood. The library at Queen's College<sup>\*</sup> is so well designed, that it may be fairly attributed to Sir Christopher's superintending judgment; though given to his scholar and assistant, Nicholas Hawksmoor.

As the present quadrangle, which so magnificently constitutes a part of the high street, has a general resemblance to the palace of the Luxembourg at Paris, may it not have been composed from some design made by that great master in architecture, during his visit

<sup>\*</sup> *Dimensions of Libraries.*—Library at Queen's College 114 feet by 31, and 26 high. At All Souls, 198 by 32, and 40 high. Trinity College, Cambridge, 190 by 40, and 38 in height. Blenheim 183-5 by 31-9, and at either end a square of 28 by 20. Heythorp 83 by 20, and 20 high. Oriel College 83 by 28, and 28 high. Worcester College 100 feet long. Caen Wood 60 by 21. Shelburne House 105 by 30, and 25 high. Thorndon 95 by 20, and 32 high.

to France? Every thing that Hawksmoor has done, is so decidedly inferior to Queen's College, whether his genius runs riot amongst steeples, as at Limehouse and Bloomsbury, or whether it aims at something regular, as at Easton Neston, that his claim to the whole plan is very disputable. The Doric elevation of the hall and chapel is grand and harmonious, and worthy of Wren or Aldrich. Though the whole was not finished till the year 1739, the design, at first approved of by the society, was strictly adhered to. About that time, the garden court at New College\* appeared, much in imitation of Versailles, without the colonnade; but with an heterogeneous addition of Gothick battlements, and escocheons incumbering the architraves of the windows. A single effect as seen from the garden was intended and produced; but it has no other praise. The judicious builder

\* In a poem entitled "Oxonii Dux Poeticus, by M. Aubry, 8vo. 1795," the resemblance of these buildings to Versailles excites the following exclamation,

" Ah mihi Versailles nimis illa referre videntur  
 Quæ regis miseri limina parte subis.  
 Sontes Versailles ! quæ primæ incendia sæva  
 Accendêre, quibus Gallia adusta perit."

husbands



husbands his imagination, and reserves something to delight the mind, which he can no longer surprise.

The Clarendon Printing Office has an advantage of situation upon a gentle ascent; an aid which the nature of Vanbrugh's architecture particularly requires. Yet, as composing the august groupe of buildings, which are seen so happily at the end of Clarendon street, where it is clustered with the theatre; the portico, without grace or proportion in every other point of view, gains an accidental dignity and propriety. By the thorough-light, the whole architectural mass is relieved, and becomes picturesque. As approached from the Schools, it is all alike, huge, heavy, and magnificently clumsy; and we are no longer tempted to dream of symmetry and arrangement.

Dr. Henry Aldrich, the accomplished dean of Christ Church, was one of the most perfect architects of his time. His *Elements of Civil Architecture*<sup>1</sup> give ample evidence that

<sup>1</sup> This MS. had belonged to Dr. George Clarke, who bequeathed it, with his library, to Worcester College. It was published and very ably translated by P. Smyth, LL. B. Fellow of New College, large 8vo. 1790.

he was intimately conversant with the science; and two beautiful edifices of their kind, are a very honourable proof of his excellence in practice. He built Peckwater Court at Christ Church, in a chaste Ionic style, and has made the decoration subordinate to the design. The base is rustic, the three-quarter columns which support the central pediments are correctly formed, the pilasters are plain, and the windows dressed with architraves. He has composed the whole from the purest instances of Palladio at Vicenza, judiciously rejecting a superfluity of ornament, by which the great outline of the Venetian architect was not unfrequently eclipsed. The other building which boasts the design of Dr. Aldrich is the parish church of All Saints in Oxford<sup>a</sup>.

It is observed<sup>\*</sup>, with some degree of truth, and censure, that "modern churches are a vile compound, Italy having furnished the ground plan, Greece the portico, and France or Germany, the spire."

The modern spire is generally composed of

<sup>p</sup> *Dimensions*.—72 feet by 42, and 40 high.

<sup>\*</sup> Murphy's *Batallah*. Pref. p. 16.

a rotunda

a rotunda or spherical temple supporting an obelisk. Mr. Walpole calls it "a monster in architecture;" and Mr. Pennant in his "London" speaks very pleasantly of an order called the "Pepper-box<sup>y</sup>." If Wren himself could not rescue his steeples from such deserved and contemptuous criticisms, their cause could expect little from Hawksmoor and Gibbs, in their share of the fifty new churches, in which they exhibit a variety of ugliness.

Of the spire of All Saints it may be truly said, that it has fewer objectionable parts than almost all of those alluded to; and the church with its Corinthian portico, no less than the accuracy of the internal proportions; is uncommonly correct in composition, and elegant in effect.

The University has produced another architect of merit, though not in the profession. Dr. George Clarke<sup>\*</sup> of All Souls College,

<sup>y</sup> *Dimensions*.—The spire of St. Bride's, Fleet Street, is 234 feet high; and that of St. Mary le Bow exhibits the five orders in different parts, and is 225 feet high. At St. Dunstan's in the East, the spire rests upon the intersection of two arches.

<sup>\*</sup> N. 1660, O. 173 .

where

where the great luminary of architecture, Sir Christopher Wren<sup>a</sup> had likewise studied, was associated with Hawksmoor in the plan of the new quadrangle and Codrington's Library for that society. The style is original, more like Gothick than Grecian, and though capricious and irregular in the extreme, the whole effect is far from unpleasing. Hawksmoor universally mistook whim for genius, and a love of ornament for taste. But Dr. Clarke planned the library which completes the square of Peckwater at Christ Church, already mentioned, and which is now the superb repository of archbishop Wake's and lord Orrery's books, and of general Guise's pictures. It consists of one order of rich Corinthian columns, of three quarters, and considerable height and diameter. The idea of this man-

<sup>a</sup> N. 1632, O. 1723. His Designs in three large folio volumes, are now preserved in the library of All Souls College. The principal are St. Paul's, an intended palace in St. James's Park, and Greenwich Hospital. Dr. Clarke gave Jones's Palladio, with his MS. notes in Italian, to Worcester College. Lord Burlington purchased many of Palladio's designs from the Contarini Collection at Venice, among which was a Vitruvius so noted. The duke of Devonshire has a Palladio with Jones's Latin notes.

ner was supplied by Bernini, who filled up with apartments the grand colonnade, which remained of the Basilica of Antoninus at Rome, which is now the Dogana or Custom-house. In Dr. Clarke's first plan, which I have seen, he had placed a turret like that at Queen's College in the center, the omission of which no one will regret. One great character was intended by the architect, which is that of magnificence; it was beyond his talents, and heaviness prevails.

In the library, hall, and chapel, at Worcester College<sup>b</sup>, which are due both to his munificence and his skill, there is a greater simplicity, and more success. Yet the hall and chapel had been more happily connected by a portico, and the present narrow alley occupied by building. As a private gentleman well versed in architecture he must yield, in all points, to Dr. Aldrich; but he had more

<sup>b</sup> A poet in the *Musæ Anglicanæ*, intending a compliment, has told the plain truth.

*"solideque columnæ"*

*Apparent, Tectique haud enarrabile robur."*

ATRIUM PECKWATER.

*Dimensions*,—Library 141 feet by 30, and 37 high.

science,

science, if less taste, than his contemporary Lord Burlington. Sir James Borroughs at Cambridge, who likewise amused himself with these pursuits, if with respect to taste only, was a superior competitor for fame.

SECTION

## SECTION VII.

GIBBS and Vanbrugh have discovered nearly equal ponderosity. Gibbs adhered scrupulously to the rules of Palladio, but nature had denied him taste; and though very much employed in his day, in public buildings, scarcely one of them can boast any degree of simplicity or elegance. His favourite work was the New Library<sup>a</sup> at Oxford, the first application of Dr. Radcliffe's fund. In a most unfavourable situation he has erected a structure which required every advantage of

<sup>a</sup> The Radcliffe Library is 140 feet high, and the cupola 100 feet in diameter. It was finished in 1749, eleven years after the first stone was laid. The total expence was 40,000*l*. The Imperial Library at Vienna was built by John Bernard Fischers, in the center of which is a cupola supported by columns of scagliola, with an ample area. But the skill of the architect is principally shown in breaking the extreme length by another colonnade in rooms which are continued from the center. It has the air of a Grecian temple, and is richly painted.

space

space and elevation. The oblong square in which it stands, is only three hundred and ten feet by one hundred and seventy, and so ill adapted to receive a rotunda of one hundred and twenty feet diameter, that it is absolutely shouldered by the opposite colleges of Brazenose and All Souls.

The Schools and St. Mary's church complete a square without the intervention of any private edifice; a circumstance to which it owes an effect of magnificence which belongs to none of the component buildings, were they detached from the groupe. I have repeated Mr. Walpole's opinion less happily, and I do not think his judgment severe.

If seen by moon-light the Radcliffe Library<sup>b</sup> loses much of the heavy, depressed appearance, it shows under the meridian sun. I have frequently surveyed St. Paul's, Lon-

<sup>b</sup> Gibbs bequeathed his books and drawings to this library. It contains few others, beside some Oriental MSS. In the area, are two Candelabra very ingeniously composed of marble fragments after the antique by Piranesi at Rome. They were given by Sir R. Newdigate. With them might be placed a few of the best of the Arundel statues, when judiciously restored, till a suite of rooms could be finished for them.



don, under a similar point of view, and have been surprised by the fine proportions of the colonnade surrounding the dome, which an atmosphere of thick smoke had positively obscured in the day time<sup>c</sup>.

The cupola of the Radcliffe Library not resting upon the walls of the rotunda, but being propped by conspicuous buttresses, appears to have sunk from its intended elevation. Nor is it, in the least, relieved by the reduplication of ill shaped vases, by which it is profusely surrounded.

The rustic doors could well have spared their pediments, and the small square windows under the large ones in the second order, look meanly. This blunder was certainly a beauty in the eyes of the architect, for he first introduced it in St. Martin's church, which he built in London; and has repeated it here. The double three quarter Corinthian columns are yet handsome, and if the intermediate space, instead of being so often perforated, had been occupied by windows,

<sup>c</sup> The Radcliffe Square is described by Vasi in his account of St. Peter's at Rome, "unisce alla sua magnificenza una estrema bizzaria."

copied from those at Whitehall, some dignity of ornament had been introduced and a littleness avoided, which now strikes every observer. It may be inquired, whether this building had not gained both beauty and grandeur, if whole and insulated pillars had supported the architrave and rotunda.

At Cambridge, in the new building of King's College<sup>d</sup>, Gibbs has gained more credit from a more juster proportion, and his abstaining from superfluous decoration. The Doric portal in the center cannot be praised; but the whole elevation as seen from the fields, is very noble, and superior to any of the same style of building in either university. To all that is excellent in the architecture of the Senate House, Sir James Burrough has the better claim. The executive part was superintended by Gibbs.

Mr. Walpole will not allow that "any

<sup>d</sup> *Dimensions.*—New building at King's College 236 feet by 46, and 50 high.

Senate House, 101 feet by 42, and the height 32 feet. It has been called the largest modern room in England, but the armoury in the Tower should be excepted, which is 345 by 49, and 22 high within the walls.

man talks of one edifice of Gibbs;" in candour, he should have excepted the portico of St. Martin's. It is octo-style and of large dimensions, but in the worst situation imaginable, as well from the irregularity of the ground, as the narrowness of the street. By no other portico in London, could we be in the smallest degree reminded of the great architype, in the Pantheon at Rome. The columns of that before Carleton House are puny, and tottering under the architrave. That of St. George's, Hanover Square, has only half its proportion of depth. From the same circumstance, that of the New India House, although rich and highly finished, has the appearance of a corridore. The same defect occurs at the Mansion House, without a single beauty to counterbalance it.

Gibbs, aware that he was censured for want of grace, determined, according to his own opinion, to obviate all objections on that account, in his design for the New Church in the Strand. He aimed at elegance, but could not accomplish even prettiness.

The great art in a building of moderate dimensions is to proportion the decorations

to the space they are destined to fill, that they may not by their multiplicity encumber, where they should adorn. Unobserving of this rule, Gibbs indulged his love of finery in architecture, and has crowded every inch of surface with petty decoration. The body of the church, not lofty in itself, is broken into two orders, and the spire is tapered like a Chinese pagoda, by a repetition of parts composed of members of Grecian architecture. In such faults, the eye is offended by the affectation of beauty.

The new buildings of Magdalene and Corpus colleges are now to be considered.

There is both simplicity and beauty in that at Corpus. The pediment is supported by four plain Ionic pilasters, the windows are unornamented, and the base not rustic, which accords better with the whole.

It is said, that the front of the new building at Magdalene College was designed by Mr. Holdsworth, a fellow of that society. In a front which extends 300 feet, and is about 50 in height, there are not less than eighty windows, and what is worse, they are all of the same dimensions. Inigo Jones, in

his model of architecture at Whitehall, in a space of 120 feet in length, and 80 in height, has placed only fourteen windows, which he has made the vehicles of judicious ornament.

Allowing the necessity of rendering so many apartments commodious, and the difficulty of erecting a building of sufficient size without breaking the surface into many parts or perforations of no variety; here is certainly nothing to praise but the aspect to the paddock; which gives the air of a nobleman's residence. It cannot boast more than many of those great houses, where extent and a multiplicity of rooms make the only amends for the deficiencies of architecture.

Towards the old quadrangle is an arcade or cloister of equal extent with the building, which was intended in the original plan to surround the spacious area. Mr. Wyatt has determined, that if the whole were gothicized, a better effect would be produced. There is little to hazard as to its present beauty, every pretension to which is lost in sameness.

For about twenty years, Keen was the architect

chitect principally employed. He gave the design, and superintended the new building at Balliol College, which is a handsome piece of street architecture\*. The proportions are just, and the ornaments disposed with taste.

Dr. Clarke's designs for the quadrangle at Worcester College, with the hall and chapel, were consulted, and in a great degree followed by Keen, with considerable improvement. The Provost's lodgings were entirely planned by him, and are singularly commodious.

He built likewise the Radcliffe Infirmary from the model of that at Gloucester, which owes its very superior plan to Mr. Singleton, a private gentleman of that county.

As the next destination of the Radcliffe fund, the Observatory was designed by him, but had scarcely risen above the foundations at the time of his death in 1770. The idea

\* The elevation of this building is particularly striking as contrasted with the meanness and irregularity of the ancient front of the college. It may be supposed to exclaim

*Prisca juvent alios—ego nunc me denique natum*

*Gratulor.*

*OVID.*

was

was not happy, and was probably much better in the drawing, than when executed. It was materially altered, and completed by Mr. Wyatt in 1786. No building in Oxford is so advantageously situated, but the wings are long and low, and add nothing, even by contrast, to the lightness and elegance of the center. The tower finishes in a general representation of the Temple of the Winds at Athens; but upon consulting Le Roy and Stuart, the model will not be found to have an exact correspondence. I mention this circumstance incidentally, and not as subtracting any thing from the merit of the application. Whatever objections may obtrude themselves on the first view of the elevation, they are completely superseded by the grandeur and beauty of the Observation Room; to the singular excellence of which, many foreigners of taste and experience have given an unanimous suffrage.

An observatory, to answer all astronomical purposes, and to display at the same time the graces of architecture, appears to have been a performance of considerable difficulty. The first, which was erected at Greenwich by Sir

Jonas Moore, Master of the Ordnance, is shapeless and capricious, that it might be easily mistaken for the summer house of a whimsical man of wealth, in the vicinity of London. What part of it could possibly have been corrected by Sir Christopher Wren? —yet his final correction and approbation are said to have been given<sup>f</sup>.

The Observatory in Richmond Park, built at the expence of his present majesty by Sir William Chambers, is an elegant mansion, fully appropriate to its original intention, which is sufficiently pointed out by the light rotunda and cupola on the roof.

At Oxford, it is more characteristic, that the private residence should be a secondary consideration.

A building entirely of Mr. Wyatt's architecture next merits our attention. By the munificence of the late Primate of Ireland a beautiful gateway, in a part of Christ Church, called Canterbury Court, was finished in 1778. The order is Doric. Nothing in imagination could attain to a more perfect simplicity, nor could we receive an equal satisfaction from

<sup>f</sup> Parentalia.



the utmost effort of magnificence. In the Doric column there is an appearance of majesty and firmness, not unappropriate, as far as solidity is implied.

It is probable, that the ingenious architect did not purpose a strict adherence to precedent; but following the example of the great Italian school, has deviated from the antique in search of new beauties, and greater excellence. His Doric column is strictly neither Grecian, Roman, nor Italian.

In the Temples of Ægina, Poestum, and the citadel at Athens<sup>s</sup>, the most perfect examples of Doric, the guttæ retain their position, the fluting is continued over the astragal, and the column invariably rests upon the base, without an intermediate plinth.

The theatre of Marcellus at Rome has plain columns with a fillet, and amongst the ruins of the baths of Dioclesian, it is introduced above the termination of the fluting; but the latter instance is of the decline of Roman architecture. All the Italian architects from Palladio to Viola, have invented a

<sup>s</sup> Ionian Antiquities, v. ii. Ruins of Poestum and Stuart's Athens.

Doric style of their own; in one point they agree, in contrariety to the Greek model, their columns have tori and bases like the other orders.

The whole quadrangle rebuilt upon Mr. Wyatt's plan is a very graceful accompaniment to this portal as the great feature, and combines simplicity with taste.

The Library at Oriel College is the most perfect piece of architecture in Oxford, but it has no advantage of situation. The façade with equal grandeur and simplicity exhibits only the Ionic order. All the parts are great and commanding, the ornaments few, and the whole harmonious. Mr. Wyatt has been less happy in his design of the interior<sup>b</sup>. It will be allowed, that the inside of this building little corresponds either with the simple elegance or the just proportions of the elevation. The windows internally are not of a height suitable to that of the room; the consequence of which is, that a want of a proper quantity of light is observable immediately on entrance. The scagliola pillars with huge white Corinthian marble capitals appear much too

<sup>b</sup> *Dimensions*.—83 feet by 28, and 28 high within the walls.

large,

large, and elaborately ornamental for the recess, whose plain entablature they support; and raise in the mind a painful sense of the poverty rather than simplicity of the whole, which consists of an unadorned portal between two plain walls. A series of tablets with slight mouldings on the outside of the structure give the windows an appearance of proportion, which on entrance, is lost in a great degree, and a gallery over them, increases the heavy appearance of the inside wall.

At Exeter College a library of small dimensions was built, a few years since, as I have been informed, from the design given by the present Public Orator; which does credit to the correctness of his taste.

I must now close my observations on the architecture of the University of Oxford, with the hope that they may be found to be neither superficial nor unjust. Free and unprejudiced I avow them to be, and I offer them diffidently, as the private opinions of an individual, who has no ambition of forming the taste, or influencing the judgment of others.

The approach to the city of Oxford over Magdalene bridge, built by Gwynne, is unique

in point of effect, and the first impression it communicates of the grandeur of the seat of the Muses. Whether it be a bridge or a causeway, the double columns<sup>i</sup> are, at least, useless, for they add nothing to its support. I am aware of Milne's having adopted them at Blackfriars; and I think not happily, for the original purpose of the pillars is not ornament, but support. The architect of Magdalene bridge, it will be allowed, had a most impracticable ground to work upon, and his bridge at Worcester is a proof of his skill, where he had a single river only to cross. England is famous for that species of architecture. The bridges over the Thames exceed in extent and magnificence, not only those over the Seine, but in any part of Europe. The modern bridges at Rome are not beautiful; and the boasted Rialto at Venice has no merit but the single

<sup>i</sup> We are reminded of Spenser's bridge leading to the palace of Venus.

"It was a bridge y built in goodly wise  
With curious corbe, and pendants graven fayr;  
And arched all with porches, did arise  
On stately pillours, fram'd after the Doric guise."

*Tale of Sir Scudamore, b. iv. c. 10.*

arch.

arch. We have many provincial bridges of superior lightness and construction; I will instance those only of Henly, Maidenhead, and Richmond, over the Thames<sup>t</sup>. But the most perfect, I have ever seen, is the Ponte Trinità, over the Arno at Florence, of three arches only, each spanning one hundred feet. Such exquisite proportion and simplicity are the summit of the art.

By its curvature, the high street gradually expands the scenes of academic splendour. The succession is not too sudden, ~~nor~~ does it suffer from the want of continuity or neatness in the private houses.

For variety and magnificence of public buildings no city in Europe can offer a competition. In the "Corso" at Rome, there are large palaces, which are proudly distinguished from common habitations, and so frequent, that a resemblance will strike every English visitant. Respecting the circumstances of space and commodious pavement,

<sup>t</sup> The finest Gothick bridge is that of one arch over the Adige at Verona, which spans 213 Roman palms, about 140 English feet. It was built by Fra. Giocondo in 1468.

which

which are so essential to a favourable elevation of the several buildings, and the number of them seen in the same view, the High street in Oxford is greatly superior, if not in the individual beauty of the component structures.

Before commerce had usurped every inch of ground in the busy parts of the capital, the series of noblemen's palaces from Arundel house in the Strand to Northumberland house at Charing-cross, as they stood at the beginning of the last century, must have had an air of national grandeur, which is now no more.

Oxford is not only distinguished for beauty as a city, but for the number and pleasantness of its gardens and public resorts. The "cathedral length of trees" at Christ Church, the bowers of Merton, the happy effect of modern gardening at St. John's, and of the style of the last age, in Trinity and New College, with the delightful retreats on the banks of the Cherwell at Magdalene<sup>1</sup>, compose environs of infinite amenity. The English Academus enjoys its "studious walks and shades,"

<sup>1</sup> "To hunt for truth in Maud'lin's learned grove."

POPE'S Imit. Hor. Ep. 1. ii.

which

which yield to those of Athens, only on account of the revolutions of our climate.

The sumptuous palace of Blenheim, and the elegant villa at Nuneaton, so often admired and described, are in the vicinity of Oxford. After Mr. Gilpin, who possesses unquestionably the happy faculty to paint with words, it would be arrogant to attempt a verbal delineation of scenes which he has examined with so much science of picturesque beauty<sup>m</sup>.

The system of modern gardening has been employed in no situations with greater advantage, than in the grounds which are attached to those superb mansions.

Modern gardening, as a science, has had perhaps too rapid a progress for its eventual perfection; and has been imitated with success, no less various, than landscape on canvas by those painters who rather trust to fancy, for design and colouring, than consult nature for original or correct archetypes<sup>n</sup>.

The

<sup>m</sup> Northern Tour.

<sup>n</sup> In Mr. Repton's system, the naked mansion, the shaven lawn, and serpentine lake in the distance, are repeated till they nauseate.—“Tædet me hodiernarum harum formarum.”

The introduction of architecture into garden scenes in England may date its origin in the present century. Vanbrugh gave designs for temples at Eastbury in Dorsetshire, but he could only repeat himself, and they are merely parts of his houses in miniature.

At Stowe, he indulged his fancy in a profusion of unmeaning boxes, excepting the Temple of Venus.

In the villas near Rome, the fountains, terraces, and flights of stairs (for the whole scheme of Roman gardens is artificial) employed some of their most famous architects, and great variety and taste are displayed, which produce grandeur without heaviness; and statuary, principally in specimens of the antique, lends its aid to complete a magnificent whole. The disgusting conformity and repetition so effectually ridiculed by Pope, no longer pervade our gardens; but are now peculiar to Germany and the Low Countries. At the episcopal palace at Wirtzburg, I could

formarum." Taste and nature however have found able advocates in Mr. Uvedale Price, and Mr. R. P. Knight, the one in a poetical, and the other in prose essays, whose efforts may still relieve "the obsolete prolixity of shade."

COWPER.

not



not repress my astonishment at the colossal distortions intended to represent statues, the bowers of painted lime trees, and correspondent alleys buttoned with hundreds of flower-pots, which composed these grotesque pleasure grounds, peopled like the Elysian fields, by a multitude; but in defiance of classic description, in groupes, single figures and busts, beyond arrangement or number.

In some of our extensive domains dedicated to picturesque beauty, where nature has been most indulgent, I have been disappointed by observing numerous structures of high pretension as to ornament, so ill suited to the genius of the place. We abound in ecclesiastical and military ruins, which are truly inimitable, and lose all effect when attempted upon a scale of inferior dimensions. Why are we so ambitious of multiplying copies, in which all character is sunk in diminished proportions? Why have we such an abundance of grottos and huts, in a climate of eternal damps?

Instead of these monotonous embellishments, and imperfect imitations of what we already possess, in number and originality, beyond other nations on the continent, let me  
indulge

indulge a faint hope, that taste, in happier times, may select a spot, and opulence offer her stores to enrich it, with the genuine models of classic antiquity. The remains of Athens, of Rome, of Ionia and Balbec, are become national treasures, by the ingenious and erudite labours of British artists\*. No longer content with accurate delineations upon paper, or diminutive cork-models of them, as seen in libraries of superior elegance, the restoration of those superb or beautiful edifices, should dignify some chosen spot of correspondent composition. In the similitude of castles and abbies, extent and massiveness are inseparably necessary; without them, all effect dwindles into littleness; but the Grecian fane may be rendered perfect in the minutest representation of it. The exact model of the *Maïson Quarrée* at Nîmes, called the Temple of Concord and Victory at Stowe, built by the late lord Temple, when viewed as presiding over a noble valley, will prove my assertion, no less than the copy of

\* Stuart's Athens, 3 vols fol. Degodetz, Rome, by Marshall. Ionian Antiquities, 2 vols. fol. published by the Dilettanti Society. Wood's Balbec and Palmyra, &c.

the

the Temple of the Winds at Athens, at Mr. Anson's at Shuckburgh<sup>p</sup>, though unfortunately placed. In the execution of such a plan for a school of classical architecture, not the slightest deviation from the true model or restoration, formed from actual admeasurement, should be tolerated. It should be seen in the chastness of the original, consonant in every part. We might then begin to anticipate our emancipation from the Vanbrughs and Borrominis of the present day.

A few years ago, prince Borghese patronised Jacob Moor<sup>q</sup>, who was the boast of the British nation, and then studying at Rome as a landscape painter, he not only felt the beauties of Claude Lorraine, but rivalled them. His own portrait, with an accompaniment of forest

<sup>p</sup> The Choragic Monument of Lyciocrates. Stuart's Athens, c. 4. pl. 1—3. The Octagon Tower of Andronicus Cyrhestes. Stuart's Athens, c. 3. pl. 1—3. and the arch of Hadrian at Athens, are all imitated in the grounds of Shuckburgh.

<sup>q</sup> He was born at Edinburgh, and died at Rome in 1793, where he had principally resided and studied. He has represented himself with his coat taken off and lying by him, and as resting under a spreading tree, in a forest.

scenery, contributed by himself to the chamber of painters in the gallery at Florence, is an honourable testimony of uncommon excellence.

Under Moor's direction, the prince determined to remodel the ground adjoining to his incomparable villa on the Pincian hill. The gardens of the Medici and Albani villas, and those called Boboli near the grand duke's palace at Florence, are laid out in a stiff taste, with walls of evergreens, straight alleys, marble fountains, and crowds of statues. Yet, I am inclined to think, that this style, now obsolete in England, is best adapted to Italy; where a constant and strong sun would soon destroy velvet lawns, and the broad shade in a street of clipped trees or covert walks is more coincident with the local idea of luxury. Their perfectly harmonising landscapes are found only in imagination and on canvas, for the art of reducing a district of country to the rules of picturesque beauty, as frequent in England, is unknown to them.

Moor gave the first specimen of an English garden to the Roman artists, as described in Mason's elegant didactic poem so denominated.

nated. The alleys and terraces disappearing, the fountains no longer are forced into the air, and the water liberated from marble chests, spreads into a lake with irregular shores. Upon a small island in this garden is the temple containing a fine statue of *Æsculapius*\*, and another exquisite morceau of architecture sacred to *Diana*\*, in an appropriate situation, each of most correct imitation. Other parts of these ornamented fields exhibit the Roman scenes of old. A hippodrome, a villa invariably corresponding with the plan and scale given by Pliny and Vitruvius, and a museum destined to receive the statues found in the city of Gabii (deserted even in the days of Horace) realise the idea I have sketched of a classic pleasure ground. Upon the very site of the gardens of Sallust given to the Roman people, to have an actual inspection and revival of some of their original plans and embellishments, after a lapse of two thousand years, afforded a satisfaction which no delineation could equal.

I copied the subjoined inscription on the base of a statue of *Flora*, in proof that the

\* "ΑΣΚΛΕΠΕΙΩΙ ΣΟΤΗΡΙ."

\* "NOCTIVAGAE NEMORVM POTENTI."

K 2

modern

The Romans were imitators of the Egyptians and Greeks. Simplicity and mere usefulness characterised their national buildings in the rude days of the republic;—those erected by the Emperours were conspicuous for their magnificence. They were most sumptuous and beautiful in the reign of Augustus; became evidently inferior in that of Trajan; and declined far below mediocrity, even in the third century of christianity.

We owe to the Romans the invention of the Tuscan and Composite orders. The first-mentioned was the original style of Italy formed upon the Doric model, so frequent in Magna Græcia, before the introduction of Attic architecture, but heavy and void of grace in its proportions. Of the Composite, first used in the Augustan age, we observe the

guage. The Dorians exhibited an order of building like the style of their Pindar—like Eschylus—like Thucydides. The Corinthians gave their architecture that appearance of delicacy and effeminate refinement which characterises the language of Isocrates. But the Ionians struck out that happy line of beauty, which partaking of the simplicity of the one without its harshness, and of the elegance of the other without its luxuriance, exhibited that perfection of style which is adjudged to Homer, and his best imitators."

BURGESS on the *Study of Antiquities*,  
more

more frequent instances confined to decoration lavishly employed, than in pure and classical architecture.

The zenith of Roman architecture was under the auspices of Vespasian and his immediate successors, who completed the Temple of Peace and the Colosæum, or Flavian amphitheatre. Upon the establishment of christianity, the external magnificence was sacrificed to the internal decoration, and the oblong square, the ground plan peculiar to the ancient temples, being extremely simple in their interior, but sumptuous to view, was gradually formed into the Greek and Latin cross, which is much more favourable to superstition than to beauty. The removal of the imperial throne from Rome to Constantinople, involved at the same time, and from the same causes, the decline and fall, not only of the empire, but of pure architecture.

Not earlier than the beginning of the sixteenth century, under the auspices of Leo the tenth, and the Medici family, architects were encouraged to apply themselves to antique models, and to measure their proportions, that they might design the orders with precision. Bramante, Sangallo, and Michelag-

noulo, erected edifices which excelled those of the Greeks, both in magnificence<sup>b</sup> and regularity, in such a degree as to offer the best examples to other nations. The commencement of the church of St. Peter may be regarded as the epocha of the revival of architecture in Europe.

Since that time each country has sent its native artists to Rome to study architecture, who, as it might have been naturally expected, were content to form themselves solely in the schools of their new masters, as it was much more practicable to study after intire works, and those which were constantly before them, than to pursue a painful and uncertain investigation of the monuments of antiquity. No better reason can be adduced, I presume, for

<sup>b</sup> Several of the most admired of the ancient temples were not of great dimensions. The temple of Jupiter at Jackley near Alabanda. Ionicexastyle 180 feet by 94. Peristyle 11 columns on either side. Ionian Antiq. v. i. p. 58.

Temple of Fortuna Virilis at Rome. Ionic tétrastyle 54 8 by 28 8. Peristyle  $\frac{1}{2}$  columns, nine on either side. Degodetz' Rome. v. i. p. 50. Maison Quarée at Nismes. Exastyle 40 feet by 84. Cell 36 feet by 64. Peristyle  $\frac{1}{2}$  columns, 11 on either side, 44 feet high, diameter 2 feet 9 inches, eight diametres.—Clerisseau Archit. de Nismes.

the



the slow progress of true taste in every country of Europe during the first century, after the death of Leo the tenth.

Italy in the revival of classical architecture presented an admirable model in St. Peter's church, and instances of that style, in sacred edifices which were afterwards erected in Rome, were increased to a great number, but with a success decidedly inferior to their archetype, and widely discriminated from each other.

The Italian manner was not early adopted by the French in their churches; for that of St. Louis, de la rue St. Antoine, after a design executed at Rome by Vignola, which was a signal for revolution in the form and distribution of ecclesiastical architecture in Paris, has no higher date than of the last century. The cupola of the Invalides by Mansart, and the whole structure of the church of St. Genevieve by Sufflot, are selected as the most perfect proofs of their national proficiency.

In the Catholic states of Germany, I observed a few, but imperfect, imitations of the Italian style, which deserve little commendation. John Bernard Fischers, even in his boasted work, the church of St. Charles Borromeo,

Borromeo, a monument of the piety and magnificence of the Emperour Charles the sixth, has evinced no skill, and produced no beauty, neither in the oval shape of its cupola, nor in the two arcades, the one vast and the other diminutive, nor in the two historic columns, so placed as they are.

Of Inigo Jones, and our obligations to him for the introduction of pure architecture, some mention has been made. His projected palace of Whitehall, had it been completed under his own inspection and the patronage of his royal master, would have rivalled many on the continent. But of his skill in sacred buildings we have no grand instance, since the portico and front which he attached to the Gothick of Old St. Paul's no longer exists. The church of St. Paul, Covent Garden, has exquisite simplicity, but no magnificence; and has been both praised and blamed with as much prejudice as truth\*. In the opinions  
of

\* Critical Review of publick buildings, &c. 8vo. 1736. p. 21. Walpole's Anecdotes of Painting, 8vo. v. 2. p. 275. This church is 125 feet by 50, and compared by Maundrel to the most perfect of the temples at Balbec, the dimensions of which are 225 feet by 120. Cell 130 feet by 85.  
Diameter

of many critics the total absence of ornament is not compensated by mere correctness of proportions. The boast and admiration of England is the cathedral church of St. Paul<sup>d</sup>. We have even ventured to advance its claims to an equality with those of St. Peter at Rome, excepting for magnitude only. That such a competition will be easily maintained, candour cannot allow, whilst in examining the objections made by foreigners of taste, it finds that they are founded in fact, as well as supported

Diameter of the columns 6 feet; octostyle eight and a half diameters high; intercolumniation 9 feet; peristyle 14 on either side; pediment 120 high.

<sup>d</sup> The peculiar circumstance of St. Paul's is, that it was finished by one architect in thirty-five years, from 1675 to 1710, under one bishop. St. Peter's was 145 years in building, from 1503 to 1648, under nineteen Popes, and by twelve architects in succession.

*Dimensions.*—St. Peter's length 729 feet, breadth 519. Façade 364 feet, height 437. Outside diameter of the cupola 189, inward diameter 108 feet.

St. Paul's length 500 feet, breadth 250. Façade 180 feet, height 340 feet; outward diameter of the cupola 145 feet, inward diameter 100 feet.

The relative proportions of these churches have been admirably exemplified by the architect Bonomi, who placed one within the other, in a scale which he exhibited at Somerset House in 1798.

by

by opinion. Let us attend to their statement of deficiencies in architectural science discoverable in this grand edifice, not to insist on those which are more dependant on taste.

They assert, that the essential and visible want of proportion in some of the principal dimensions is extremely derogatory to any praise which has been given to Sir Christopher Wren for his understanding the elegant precision of the antique, or even the excellent modern style, which existed in his time, and which he was fully enabled to consult and follow. They inquire, why the architrave and frieze are omitted above the arcades of the nave and choir, whilst the entablature is complete in every other part of the fabrick? Why the summit of the arcade is elevated, as in the Temple of Peace at Rome, above the capitals of the pilasters, for the whole height of architrave and half that of the frieze? Why has the enormous cupola, which appears to overwhelm the church; a height and exterior circumference so disproportioned to the other dimensions of the edifice? And lastly, why is the inside surface of the cupola made into an imperfect cone, which throws the pilasters out of their upright, and forces them to lean  
towards

towards the centre? They contend that no similar errors can be detected in the rival temple, nor will they allow the great English architect to emulate the fame of Michelagnuolo, and his successors in that stupendous structure. Acknowledging my incompetence to decide upon the validity of such allegations, I will only express the satisfaction I should feel, were the question agitated by any of the learned architects who support the credit of the English school.

As to decoration, which must be suggested and regulated by taste alone, it may be wished that Sir Christopher Wren had not divided the body of the church into two equal orders, instead of adding an attick only, as at St. Peter's, and that he had been more sparing of festoons, which crowd the surface, already broken into minute rustic, to the very summit. Of the façade, and particularly of the two hemispherical porticos at either termination of the transept, too much cannot be said in praise. The vast cupola, no less than the other parts of the structures in connexion with it, when inspected from one of the angular points of the building, acquires a greater harmony of parts, as the extreme length is  
fore-

fore-shortened, and blends more accordantly with the whole.

It is well known, that the first design which he gave for this cathedral was more approved by its great author; and it has apparently some advantages over that which was finally adopted, after many interferences and deviations, made at the instance of those who directed this sumptuous work. Amongst other points of superiority may be noticed, that the whole fabrick consisted of one order only, instead of an equal division into two, and the grand portico projected with a space and elevation not unequal to that of Agrippa added to the Pantheon at Rome\*.

But the fame of Sir Christopher Wren, as an architect of true taste, is securely established by an elegant church of St. Stephen Walbroke, to which even foreigners consent to allow an unquestionable praise. He has not

\* *Dimensions* of the intended church—Height 300 feet, diameter of the Cupola 120, length 430, breadth 300. Portico, octostyle, of  $8\frac{1}{2}$  diameter, length 100, height 45. The cupola was not rising from a rotunda, as at present, but supported by small buttresses. Plates of the plan and elevation have been published, and the model is still shown at St. Paul's.

omitted

omitted a single beauty of which the design was capable, but has applied them all with infinite grace.

We may conclude from its perfection, that he was not cramped and overruled in his original idea, which he had completed in his own mind previously to the commencement of the structure; for nothing like an after thought, or substitution of one part for another, can be discovered in the whole. The cupola<sup>†</sup> rests upon Corinthian columns of the finest proportions.

The library at Trinity College, Cambridge, exhibits more grandeur than any in Oxford; an effect which it owes as much to propriety of situation, as to the excellence of design<sup>‡</sup>. It has been objected to Greenwich Hospital, that it consists of two palaces exactly repeated, and appearing as wings without a body.

The Ranger's house is too insignificant to terminate so magnificent an area, and would be well removed for the colossal statue of Naval Victory 230 feet high, as proposed by

<sup>†</sup> *Dimensions*.—Ground plan 75 feet by 56; height of the cupola 58, diameter 38.

<sup>‡</sup> 190 feet by 40, and 38 high.

Flaxman,

Flaxman. Bernini's Doric colonades at St. Peter's are not greatly superior to those at Greenwich <sup>b</sup>. That the first mentioned form a circle is a circumstance of advantage, which is amply compensated by the rich perspective by which the others are closed.

Preserved in the archives of All Souls College are the plans and elevations of a palace intended to be erected in St. James's Park. From these, it appears to have fewer faults than Hampton Court, Marlborough-house, or Winchester palace, but no excellence to cause regret, that it has never been built.

The monument <sup>i</sup> is more lofty than the famous historical columns of the ancients, but can offer no other point of comparison. Much, indeed, it loses by its unfavourable situation; had it been raised in the center of Lincoln's Inn Fields, its elevation would have been un-

<sup>b</sup> Each of the colonades is 20 feet high, and 347 feet long, with double columns, as at St. Peter's.

<sup>i</sup> The monument was begun in 1671, and finished in 1677. It is 202 feet high, and contains 28,196 feet of solid Portland stone. The Antonine column at Rome is 175; the Trajan 147 feet; and that erected by Arcadius at Constantinople of the same height, when perfect. All the ancient pillars stood in the center of a forum or magnificent square.

interrupted,



interrupted, and the event it was intended to commemorate, equally recorded. How often is architecture doomed to suffer from the obstinacy of superstition, or the local prejudices of mankind?

By the sarcastic wit of Swift, the censure of Pope, and the elegant criticism of Walpole, Blenheim was long condemned to be spoken of, if without contempt, rather as a monument of the gratitude than of the taste of the nation. But Blenheim, since its environs have been so magnificently embellished, under Browne's direction, has acquired a new character. Its first panegyrist was Sir Joshua Reynolds, whose accurate judgment has been confirmed by the most accomplished critics of picturesque beauty, Gilpin and Price. The numerous turrets rising pyramidally lessen the ponderosity without a diminution of the grand effect of extent and solidity, which should be peculiar to a palace, built as a record to ages.

In this observation I beg to be understood, as not confounding architectural merit with the present picturesque effect, produced long since by a newly created landscape. When Vanbrugh imagined and completed Blenheim,

"*Candidis autem animis voluptatem præbuerint in conspicuo posita, quæ cuique magnifica merito contigerunt.*"

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it had little advantage of corresponding scenery, but was deeply inveloped in formal plantations, labyrinths, and topiary works of box and yew.

Of Castle Howard, his next considerable work, the points of excellence are still fewer; and there is an infinite littleness of parts perpetually interrupting the intended effect of a whole so greatly assisted by magnificent environs.

Architecture flourishes only under the patronage of States, or of their most enlightened and opulent individuals. About the commencement of the present century, two noblemen, the earls of Pembroke and Burlington, were not only patrons, but eminent professors. The reverence lord Pembroke showed to the genius of Inigo Jones, and the inventions of lord Burlington, had an auspicious influence in correcting the heavy and unclassical manner which frequently disgraced the structures of the last age, and of imparting somewhat of Italian grace to English mansions. Lord Burlington's most celebrated work, both for beauty and originality, is the assembly-room at York.

In his own casino at Chiswick, he has adopted the general idea of that built by Paladio

ladio, near Vicenza, and called the Villa Capra or Rotonda<sup>k</sup>. Withinside, much is sacrificed to external symmetry, both in the

<sup>k</sup> In April 1796, when at Vicenza, I walked to the Rotonda, a villa of the Marchese Capra, a mile from the city gates, and one of the most celebrated works of the great restorer of architecture. Nothing can exceed both the plan and elevation, in simplicity, and commodiousness. There are four porticos, four salas, or large parlours, with as many smaller adjoining, four staircases, all of which communicate with the gallery of the cupola. Above is the same distribution of lodging rooms, and on the ground floor, of offices. Though not an inch of space is unoccupied, convenience is never sacrificed. The rotunda is 29 feet in diameter, the salas 24 feet by 15, and the length from one portico to another is 66 feet. As it is situated upon an insulated acclivity, and consequently exposed, the coins of the house are very judiciously made to answer to the four cardinal points. Each portico is supported by six Ionic columns; the whole is constructed of brick, but incrusted with "intonaco" as hard as marble. The floors are likewise made of a compost of pounded brick with the best slaked lime and small pieces of marble burned, not so as to dissolve in water, but to break with ease, and thickly stuck in either at hazard or in figures. When rolled with a heavy roller the floor becomes highly polished, so as to resemble porphyry or verd antique. The marquis shewed me the whole with the greatest politeness. He said, that his house was originally built for the summer residence of four brothers of his family, with distinct apartments; and directed my attention to four original portraits of the great Italian architects Palladio, Scamozzi, Della Valle, and Sanfovino; the first mentioned is by Titian.

position of the doors and windows, and in the size and proportion of the rooms.

By the judicious addition of two wings, and the exquisite taste which pervades the improvements lately made, Chiswick has acquired that which was originally deficient, and commodiousness is now added to architectural beauty<sup>1</sup>.

Palladio's rotunda above mentioned, has excited a desire of imitation, and an ambition of improvement, which has failed, from a violation of the simplicity which confers all its excellence on the original. The houses at Mereworth and Footscray in Kent, and at Nuthall in Nottinghamshire, vary from their archetype with imperfect success. The four porticos, which constitute their decoration, are ill adapted to our climate, and the filling them up with apartments, as in some of these

<sup>1</sup> The connoisseur will here contemplate all that is exquisite in the Palladian architecture, and all that is fascinating in the Gothick style at Strawberry-hill, distant only a few miles. The noble architect, who pursued the study of English antiquities with so much science and grace withheld from his own work the merit of a perfect imitation. Strawberry-hill is yet the happiest attempt of the kind, as the numerous Chinese blunders, called "Gothick" by their inventors, will sufficiently prove.

instances,

instances, is little less than a solecism in architecture.

To the earls of Orford and Leicester, we owe two edifices, at Houghton and Holkham in Norfolk, which greatly exceed both in taste and magnificence any that were erected in the reign of George II. Ripley, so severely satirised by Pope, and who lost all credit in his portico at the Admiralty, gave the first plan of Houghton, and methodised the frequent alterations which were suggested by Lord Orford and his friends. A very splendid pile is the effect of their joint consultations. Lord Leicester is said to have imagined the whole of his palace at Holkham in his own mind, unassisted by architects. Some credit is yet due in the execution to Bretingham, but more to Kent, who designed the noble hall terminated by a vast staircase, producing in the whole, an imposing effect of grandeur not to be equalled in England. There is, however, much more of the French than the Palladian style in both these celebrated buildings; particularly in the corridors and their appendages.

Burlington-house in Piccadilly, the noble owner was content to allow the praise of designing to Kent; but its chief excellence is due

to the accompaniment, which was planned by that classical peer. A more airy and elegant colonnade will be seldom seen, even in Italy.

James, who had gained no great credit in some of the fifty churches voted by Parliament in queen Anne's reign, had been employed by the duke of Chandos to build his house at Cannons, where he set taste and expence equally at defiance. He succeeded much better in that which he designed for Sir Gregory Page, upon Blackheath. The last mentioned was completed from a plan in which some deviations were made, from that of Houghton. It is mortifying to the vanity of architects to reflect, that so few years have elapsed since the erection of these sumptuous buildings, and the dispersion of their materials by piece-meal.

Wanstead-house in Epping Forest, to which foreigners assign more architectural merit than to most others of our noblemen's residences, was built from a design of Colin Campbell, the compiler of the *Vitruvius Britannicus*<sup>m</sup>,  
where

<sup>m</sup> *Vitruvius Britannicus* by Colin Campbell, vol. i. published 1715; 2d 1717; 3d 1725; 4th by Woolfe and Gandon

where he is charged with having assumed to himself the exclusive credit of many designs, to which he had slight pretensions.

The present reign has been auspicious to refinement in architecture, and as we have become more conversant with the antique and Roman models, by means of many splendid publications, a style has been introduced which is formed rather on that of the temples of Athens and Balbec so elucidated, than of Palladio and his school, allowing the French manner to have been previously superseded.

Adams may be considered as the architect who first adopted this innovation. The house he built for lord Scarfsdale in Derbyshire (although considerably improved by Bonomi) abounds in parts collected from the finest remains of Palmyra and Rome, and is truly a composition of elegance and grandeur.

Shelburne-house in Berkeley-square, has a

Gandon 1767; and vol. v. 1771, in imperial folio. Woolfe and Gandon were both classical architects. Woolfe built lord Shrewsbury's at Heythrop, and Gandon gave a most correct and elegant design for the county hall at Nottingham, of the Ionic order.

decorated simplicity, yet rich in effect, and several very noble apartments. Of the same description is the house at Luton in Bedfordshire, which, had the whole plan adopted by the late Lord Bute been carried into effect, would have been equalled by few of the residences of our nobility, in all that should characterise a splendid mansion. The library is scarcely exceeded in England. In the front of Lord Buckingham's at Stowe, a certain flatness is relieved by an angular point of view where the portico becomes majestic.

The Adelphi in the Strand may be classed with our public works. Many faults have been detected by critics, as that the petty ornaments have been multiplied to exuberance, and that no style has been adhered to in particular. Considered as street architecture, the whole wants solidity, and the application of the plaster to imitate stone has certainly failed.

Palladio, who invented, and so happily adopted it in the palaces which he built at Vicenza, had the advantage of climate, and two centuries exposure to the air has done it but little detriment. But in England, and in a great city, this substitution had to resist the effects



effects of an atmosphere perpetually charged with damps and the smoke of sea coal.

At Roehampton, Sir William Chambers built a villa for Lord Besborough, in which the portico is singularly correct and elegant; and a superb mansion for Lord Abercorn at Dudingstone near Edinburgh. By these he would have established his fame, had he not designed and undertaken Somerset-house, one of the most magnificent of our public buildings. In the construction and distribution of the subterraneous rooms he has displayed an admirable skill, and as public accommodation was chiefly to be consulted, few will deny that end to have been completely answered. In point of architectural merit some deficiencies may be observed. Had the front retired from the street, and the antique altars and urns been totally omitted, or, at least, more sparingly placed above the cornices as finishing ornaments, there had been more dignity. Of the grandeur and true effect of the front above the Thames, as it is still unfinished, we can judge only in part. It has long since eclipsed the Adelphi in that uncommonly rich architectural view between the bridges of Blackfriars and Westminster.

Another

Another public building applied to a different purpose, but of considerable merit in its particular style, was built by Dance. Few prisons in Europe have a more appropriate plan and construction than Newgate.

At the Bank, much caprice appears to have been indulged. In the original building there is nothing remarkable, but the wings and corridors added by Sir Robert Taylor would have better suited a lawn than a street. No foreigner, from the external elevation of the great magazine of national wealth, could possibly guess that such was its destination. Mr. Soane's massive wall with horizontal stripes, instead of rustic work, and his gateway, finished by sarcophagi, instead of a pediment, would not much help him in his conjecture.

The new buildings at Lincoln's Inn, as far as they are completed, add little to Sir R. Taylor's fame as an architect.

For truly classical design, in which no ornament is applied, but from an antique example, the chapel of Greenwich hospital, as restored by the Athenian Stewart, has no rival in England, I might almost add, in Italy. So pure a taste and so characteristic a  
magnificence

magnificence should be consulted and adopted in all ecclesiastical structures, that may be hereafter erected upon the Grecian model.

In external decoration Holland has shewn a richness of fancy, although much less classical than that of Stuart. The embellishments within of Carleton house and those of Drury-lane theatre are very creditable proofs of his skill; but of the colonnade in Pall Mall the effect is puerile, for with all its pretensions, it is merely a row of pillars, which are unnecessary to any purpose, as they support nothing. The houses designed by him which front the Green Park have ornaments of too florid a style for street architecture.

Without entering into a particular detail of those architects and their works, who constitute the English school, I cannot omit a few names and places, which will not decline a competition with those of other nations of Europe, excepting only Italy. The domestic architecture both of France and Germany, even in the mansions of the higher nobility, is inferior to our own. Most of the German palaces which I have seen, are very large, very white, and very ugly. The Germans have but one idea of magnificence, which is magnitude;

nitude; where they have attempted ornament in architecture, it is a mere curling up of small and discordant parts multiplied to absolute confusion, and more capricious than the worst examples of Borromini. Such may be observed in every capital of the German states, and it is not uncandid to include those of Schoenbrunn and Belvidere, near Vienna, in this remark.\*

What has been termed street architecture, is in Germany upon a gigantic scale, which gives a truly noble air to their cities, particularly to the eye of an Englishman, who has been accustomed to consider each house as separately inhabited. But our love of individual houses, and comparatively small apartments, impoverishes our street views, by a sameness and repetition of diminutive edifices, so much alike, that it may be said of them

————— *facies non omnibus una*  
*Nec diversa tamen.* OVID <sup>a</sup>.

From this censure must be exempted several magnificent houses in the great squares;

\* The windows being usually plain oblong perforations, without a finishing ornament, lose as much of real effect as the human countenance would do, without eye-brows.

yet,

yet, upon examination of the architectural members of which others are composed, a deficiency of symmetry will strike the most casual observer. One instance of many, are the three quarter pillars in Stratford-place.

In most of the provincial towns in England some public building attracts our notice, and the whole architecture of the city of Bath is singularly beautiful. Wood, who built Prior Park for Mr. Allen, the friend of Pope, and Buckland for Sir John Throckmorton, was the original architect of most of those structures which embellish that city in so high a degree.

To his designs and to those of his scholars, may be attributed the parades, the circus, the crescent, and the new assembly-room. We have there dedicated to the public, edifices of as splendid an appearance as that of the Italian palaces, in which their cities abound.

Payne has been employed at Worsop Manor, Wardour Castle, and Thorndon, all of which are sumptuous, rather than beautiful.

In the northern counties, Carr has designed several noble residences; particularly that at Hare-wood for Mr. Lascelles, which has a grand elevation. He has built likewise a  
mausoleum

mausoleum for the late marquis of Rockingham, in Yorkshire.

Hiorne, who died prematurely°, exhibited much genius in the county sessions house and prison at Warwick, and was singularly happy in his imitation of the Gothick of the fifteenth century, in the church at Tetbury, Gloucestershire, and in a triangular tower in the duke of Norfolk's park at Arundel.

But to no individual architect will the English school be so much indebted as to Wyatt, for purity and beauty of style. Mr. Walpole has judiciously deprecated any farther attempts at refinement, and considers the Pantheon as the acmè of the art. Perhaps this very able architect has not surpassed his first claim to celebrity.

Two buildings, lately completed by him, have afforded a wider scope for his genius, than private houses could have given. They are a mausoleum for Lord Darnley at Cobham in Kent, and another for Lord Yarborough at Brocklesby in Lincolnshire.

The elevation of the new Trinity-house on Tower-hill by Jeffrey Wyatt, his brother,

° At Warwick, *Æt.* 45.

would

would have been still more elegant, if it had not been overcharged with medallions and bas-reliefs.

At Dulwich is a casino by Nash, in which he has introduced a new style of country house, by combining the advantages of an English arrangement, with the beauty of a Palladian plan. If so classical an idea should be adopted in other instances, there will be less cause for censuring so many architectural deformities as those which are repeated in the environs of London, where it is seldom considered by the opulent who employ architects, "that taste, and not expence, is the parent of beauty."

Indeed, the ambition of producing novelty, so conspicuous in the present age, does not promise well for the national architecture.—A happy imitation is of much more value than a defective original; and to copy excellence with spirit and character, is a test of no inferior ability.





PART THE SECOND.

SCULPTURE.

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“ Omnes tacito quodam sensu sine ullâ arte aut ratione, quæ  
sint in artibus et in picturis et in signis et in aliis operibus,  
recta ac prava dijudicant.”

Cic. de Orat. l. iii. p. 150.



## PART THE SECOND.

### SCULPTURE.

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#### SECTION I.

It is the opinion of the learned \*Winckelmann that the art of sculpture originated amongst the Egyptians, the Etruscans and Greeks, independently of each other; and that their first attempts were introduced and characterised by their public worship, or political establishments.

The invention of sculpture preceded that of letters, and probably that of painting, as it is the easier art. By the Etruscans and Greeks a rude imitation of the human figure was attempted; long after some resemblance to it

\* Monumenti Antichi Inediti da Giovanni Winckelmann, Roma. 1767, c. i. p. 1.

had been formed by the Egyptians, both in clay and marble.

The thirty deities worshipped in Greece, which were represented by square stones, remained in the city of Phæra in Achaia; and were remarked by Pausanias<sup>b</sup> in his journey through that province.

The Venus at Paphos was designated by a column, and even Cupid and the Graces, in the early ages, were simply oblong pieces of marble<sup>c</sup>.

In a short time, artists arose who ventured to engraft a head upon these blocks, and to distinguish by features, the one from the other. Of this practice, the first instances are of Jupiter Priapus and Terminus, and when these types of divinities were multiplied, and the heads of philosophers and heroes were so placed, that description of statue was called "terminal" or "Hermæan."

As these rude statuaries became more skilful, the heads acquired an air and character from bolder design and higher finishing; other parts of the body, particularly the arms and feet, were marked out, whilst the trunk remained square and unsculptured, or covered

<sup>b</sup> Paus. l. vii. p. 599.

<sup>c</sup> Id. l. ix. p. 761, 786.

with

with a hard drapery of strait and stiff plaits. The feet were close and united, and the other parts, described as they were, could not suggest any idea of action. It is reported by Apollodorus<sup>d</sup>, who had probably seen it, that the Palladium of Troy had the feet closely joined to each other; that the rudiments of sculpture amongst the Greeks and Egyptians had a positive resemblance in the first formation of bodies in their statues, proves no more, than that the original designs were the same in all nations. But if, at the same period, that the Egyptians could effect a certain degree of resemblance to the human form, the Greeks could only make their blocks of marble smooth and square, such inability evinces, that they were not of the Egyptian school of sculpture.

Homer's description of the shield of Achilles gives us reason to believe, that sculpture had attained to considerable perfection when he composed the Iliad. We may infer from his silence in respect to painting, that sculpture was proceeding towards its zenith, before the invention of the sister art in Greece.

<sup>d</sup> L. iii. p. 20. a.

To their contemporary introduction two obstacles occurred, the usage of public worship, and the greater difficulty of one than of the other. As the art of sculptural design was inspired by the desire of representing their divinities, the ancients, if the artists were unknown, persuaded themselves, that these effigies had fallen down from heaven. To no effort of the painter, even when the walls of temples were adorned with pictures, did they attribute so great a degree of sanctity. Considering painting as the more difficult task, because the objects approach nearer to the real appearance of things, they require to be enlivened and made sensible by the management and easy gradation of light and shade, that though they are depicted upon an opaque surface, they may present the reflection of a mirror. In the representation of nature, the grand requisites are invention, design, and colouring. Sculpture is exempt, from the last mentioned, the difficulty of which is such as to exceed the talents of the majority of painters. If the Greeks had no knowledge of light and shade before the time of Apollodorus\*, the master of Zeuxis, the priority of

\* Plutarch. p. 616.

the invention of sculpture is a plain fact. Painting therefore may be considered as more difficult than sculpture, in the same degree as mere invention is more easy than execution, after truth and nature. One of the chief advantages claimed by sculpture is, that it brings nature embodied to our view, as the object is visible and of a palpable form on all sides, which also includes a difficulty of reaching perfection, from the power given of inspecting it in every point. The painter can correct and efface his faults, whilst those of the Statuary are irreparable, and his most promising work may be spoiled by the slightest deviation from his model.

The art of sculptural design made a slow progress in Egypt, from the several circumstances of their never departing from the likeness of the Ethiopic features of the natives<sup>f</sup> to represent ideal beauty, their having been restricted by their government, which was consolidated with their religion to one unvarying resemblance of their gods, priests, and monarchs<sup>g</sup>, and lastly from their artists having

<sup>f</sup> Eustath. ad Odyss. Δ. p. 1484. Hesych.

<sup>g</sup> Diod. Sic. l. c. p. 44.

been employed in sculpture merely as a trade that they had learned from their fathers, and which they were obliged to follow<sup>a</sup>.

Yet, there were two epochs, or rather two manners, to be distinguished in Egyptian sculpture : the first retained its primitive discrimination till the annihilation of their ancient government, which proscribed innovation or variety ; nor does it appear that prior to the conquest of the Egyptians by the Greeks, that any memorable alteration had taken place. Perhaps the second manner is not purely Egyptian, but a conceit in some of the Roman emperor's, particularly Hadrian, to have statues made with certain of the Egyptian characteristics.

In their genuine statues we shall seek in vain for disposition of parts or attitude, for muscles, veins, or contractions. Their deities are all of them uniform and alike. Whether erect, sitting or kneeling, their backs are constantly propped up by a pilaster. The male deities have their hands and arms stretched and closely stuck to their sides, and their feet are not parallel, but in the same line, one advanced before the other. In the female

<sup>a</sup> Diog. Sic. l. c. p. 68.



figures we may observe, in those at least which are upright, that one hand is laid upon the breasts. They are draped, but not a single fold can be discovered; the clothing is so exactly adapted to the body, that it can be known only by examining the neck and legs. The other sex are naked, excepting a kind of square apron.

Notwithstanding this total failure of attempt to imitate the human figure, animals of exquisite workmanship were formed by these sculptors, in which correctness in designing the bones and muscles, and even an elegant contour and gradation in every part, will be allowed to exist. The Lions at the foot of the Capitol, those at the fountain of the Acqua Felice, and the great Sphynx in the Borgheze gardens at Rome, are excellent specimens. In designing their double animals, the Egyptians were more consistent than other nations, and showed more skill in putting them together. For the Sphynx, which is simply a human head attached to the body of a brute, is an invention more consonant to the œconomy of nature, than those of the Greeks or Romans;—a Centaur can scarcely be supposed to have existed with such a repetition  
of

of parts, all the licence of fable being allowed. Deviations from the first manner had not fully prevailed during the Persian dynasty, but belong to the age of Alexander and the Ptolemies, who introduced the sciences, together with the arts of Greece. A very striking difference will be observed, not only in the mode of placing the arms, but in the distinguishing of the outer from the inner vestment in the drapery, as well as the very high finishing of the heads.

Of the second manner, or that adopted by the Romans about the reign of Hadrian, I will notice only the leading peculiarities. These artists were so ambitious of making statues in the true taste of Egypt, that they procured even their materials, basalt and red granite, from that country; and considering the most antique specimens as their models, were particularly careful to affix the Egyptian attributes. But the Antinous, although in the disguise of an Egyptian, will be found by an attentive observer to be a Grecian, in the whole form of the head, its oval contour, the correctness of the profile, the fulness of the chin, and the suavity of the mouth. Such is the resemblance in every known statue of  
him

him by the Greek masters, the far greater number of which have been discovered in the palaces and villa of Hadrian, who commanded that his favourite should be deified in Egypt, where he died<sup>i</sup>.

After the Egyptian works of art, the most ancient are those of the Etruscans. The first emigration to Etruria, was that of the Pelasgi<sup>k</sup>, a people of Arcadia, who brought with them the style of art at that time prevalent in Greece; which is evident from the Pelasgo-Greek character observable on the Etrusco-Pelasgic Greek gems and monuments, from which original manner they departed in no instance<sup>l</sup>. About six centuries after that event, a second and principal settlement was made by the Greeks, three hundred years before Herodotus, who fixes the date in the time of Lycurgus of Sparta. These later colonists introduced the art of writing, and in process of time, taught the Etruscans their

<sup>i</sup> Pausan. l. viii. p. 617.

<sup>k</sup> Herod. l. i. p. 28.

<sup>l</sup> Scarabæi of the same early Pelasgo-Greek work are found all over Greece and Egypt. At Ardea were vases, paintings, and characters, in the same style, but by Greek artists. PLINY.

sculpture and design, together with their national history and that of their deities, in which they eventually attained to great excellence. Figures now seen on the most antique specimens of Etruscan art correspond, generally speaking, with the old mythology of Greece.

A league made by the Argivi, against the Thebans, and the expedition of the seven against Thebes, prior to the Trojan war, are the most remote and renowned events recorded in their annals. No memorial of this war is preserved upon any monument of Grecian art, however ancient, but the names of five of the seven heroes are inscribed on a gem, in the Etruscan character<sup>m</sup>. This circumstance may be admitted to prove that the colonists in Etruria practised arts unknown or disused in the mother country, during so eventful a period, when the contentions of its chief states were carried on with unremitted violence<sup>n</sup>.

The Etruscan style is deficient in grace and

<sup>m</sup> This gem, which is one of the most ancient known, was in the collection of baron Stofch, sold to the king of Prussia, and now in his cabinet at Dresden.

<sup>n</sup> Thucyd. l. i. p. 5.

characteristic

characteristic expression, so that the persons represented were marked only by the attributes they bore, whether on their earthen vases or their pateræ of bronze. A leading distinction between the first and second manner, both of design and sculpture, is, that the hair was disposed in minute rows of curls, as that of Hercules, in a bas relief on a square altar in the museum of the Capitol, and the skin of the she-wolf in the same collection, cast in bronze when the Etruscans exercised the arts at Rome°.

Their drapery falls universally into striated or serpentine folds, which hard manner some even of the Greek sculptors adopted in their figures of the deities, with reverence to high and venerable antiquity, as well as to distinguish them from mortals. Several connoisseurs have asserted that some of the vases so called were not Etruscan; many, however, which are genuine exhibit small figures, as intaglios, relievos, and groupes. In Rome, there is not a single Etruscan statue extant, for by statues only could the judgment be

• Dionys. Halic. l. i. p. 64. Cic. Divinat. l. ii. c. 20. Orat. 3. in Catilinam.

directed to a certain point of decision, by which a complete system might be formed of the designs of these artists.

So much has been premised respecting other nations before we treat of the Greeks, amongst whom the origin, progress, and decline of the arts may be more satisfactorily traced, by inquiring into their religious system, and history.

In order to consider the arts of design amongst the Greeks, and to account for their excellence in portraying the human figure, we must apply the ideal to the objects of our senses, and the general form to the individual; combining them also with our idea of "the beautiful," as it is dispersed throughout universal nature. When we have attentively examined that species of beauty in parts which is peculiar to the human form, we may determine with precision what are the outlines and lineaments which, in a whole, compose "the beautiful." Unity and simplicity are the true principles of reasoning upon the existence of "the beautiful" in any object; and when these are connected by proportion and harmony, the effect is "the sublime." We frequently mistake the perfect for the  

3

simply

simply beautiful, which may be reduced to certain principles in practice, but can be scarcely defined<sup>p</sup>.

The Greek sculptors, who excelled in beauty of contour, chose the season of youth for the best models of their deities, in opposition to some of the great modern masters, who have represented the muscles and veins in statues of every period of life. In youth, the aerial and the solid form seem to exist in the same body. Hence arose an abstract and metaphysical notion of an ethereal being substantiated and clothed in a bodily shape, but without partaking of the gross materiality or debility of human nature<sup>q</sup>.

Beauty, therefore, is of two species, ideal or abstract, and individual or personal. But Nature fails in her end, from the accidents to which humanity is liable; so that we rarely see a form perfect in all its parts. There are heads and expression of countenance to be

<sup>p</sup> Cicero (De Finibus, l. ii. c. 4.) makes Cotta observe that it is more easy to say "what the divinity is not than what he is"—an observation which may be applied to "the beautiful" in the arts, as being more easily felt, than defined.

<sup>q</sup> Cic. Nat. Deor. l. i. c. 17.

daily seen, which may rival the Florentine Niobe or the Vatican Apollo, but it is only partial beauty. To remedy this defect, the Greek statuary, proposing to themselves objects of worship superior to nature, always represented them in the spring tide of life and eternal youth. As the individual model could not be found, they applied themselves to the study of select parts in various bodies, and composed from them a more perfect form. The gymnastic exercises, especially those in Sparta, in which women publicly engaged, exhibited the most symmetrical human figures unencumbered by drapery, from whence the best examples might be selected. These spectacles offered a large field to be fertilised by the imagination<sup>\*</sup>.

Proportions which approach nearest to perfection constitute the beautiful, and are found only in the assemblage of what is remarkable in many difficult objects. Man cannot imagine any thing beyond the beauty of nature, and her defects are discoverable by him only from an attentive comparison of individuals with each other. For such examinations the customs of the Greeks allowed them frequent

<sup>\*</sup> Aristophan. Pac. v. 761.

opportunity.



opportunity. Not only the public games above mentioned, but their dances both comic and serious, presented to them a true picture of the passions, which their artists have so happily studied, and expressed with so much ardour and truth. They were by these means enabled to discover and compare the specific beauty exclusively appropriate to either sex. Notwithstanding the infinite variety of individual character from which they borrowed single ideas, there resulted a whole, the parts of which had an exact correspondence, and all the symmetry of perfected nature. The last ornament of sculpture is effect, which, like the polish of a column or the lustre of a diamond, should appear as a part inseparable from the whole, to which it gives an air of instantaneous production, without betraying the traces of the chissel\*.

After this slight sketch of the abstract or ideal forms, I shall add some observations,

\* *Corpus hominis pulchrum est in quo non eminent venæ, nec ossa numerantur. Dial. de corrupt. Eloquent. Pliny, l. 36. T. 2. p. 651. "Pythagoras Rheginus ex Italiâ, primus nervos et venas expreffit, capillumque diligentius."*

more in detail, of certain parts of the human body and their requisites to constitute beauty, in the opinion of the ancients. In minutely examining those members of the human figure by which alone expression or action could be communicated to the mind of the spectator, an opinion will be hazarded, as well of what determines the beautiful and the deficient in beauty, as of what distinguishes the antique from the modern.

The primary parts in design are the head, the hands, and the feet<sup>1</sup>. In the head, essential beauty depends on the profile, particularly on the line which describes the forehead and the nose, in which the least concavity or rise increases or lessens beauty, in its degree. The nearer a profile approaches to a right line, it is the more majestic in one, and the more lovely in the other sex; to prove this proposition, we may only remark its opposite.

The forehead to be handsome should be low, an axiom so decidedly followed by the

<sup>1</sup> It is asserted by some authors, that ten times the length of the head is the just proportion of the human figure. Others say nine, or even eight times. The Apollo Belvidere and the Venus De' Medici have more than the proportion of ten faces.

Grecian sculptors, that it now infallibly distinguishes the antique, from the modern head. This axiom is founded on the tripartite division of the human countenance, as well as of the whole figure by the ancients; so that the nose should occupy exactly one third part of the face. When the forehead is high the want of proportion is easily discovered by concealing it about a finger's breadth, at the roots of the hair. That deficiency in symmetry was remedied by the Greek women, who wore a diadema or fillet, and we have the authority of Horace (no mean judge) that a low forehead was a principal constituent of female beauty\*.

But, to its completion, ringlets of hair forming an arch round the temples, and coinciding to perfect the oval of the face, were indispensable. A forehead so rounded was peculiar to the Greek female, and art readily adopted the luxuriance of nature. This shape of the forehead was considered as so generally requisite to beauty, that in no ideal head shall we discover the locks falling in angles on the temples; a singularity which assists in the detection of modern heads en-

\* "Insignem tenui fronte Lycorida." *Od.* l. i. 33.

grafted upon antique statues. By the artists of the later ages this observation was either not made, or not adhered to.

The eyes vary in largeness as well in nature as in art, which is observable in the representation of their deities and heroes. Jupiter, Apollo, and Juno, have the eyelids acutely arched in the centre, and narrow at their extremities. In the heads of Minerva the eyes are as large as those of the forementioned deities, but the arch is less elevated; in those of Venus the shape of the eye is not so full, and the lower eyelid a little raised, which produces an air very characteristic of that goddess. Some of the Roman artists, as if ambitious of improving on the antique, have represented the eyes so orbicular, that they seem to start from their sockets, which may be observed in the Isis, at Florence. The pupil is rarely marked in genuine antiques, though many Greek as well as Roman heads, in imitation of the Egyptian, have eyes made of jewels or glass to resemble the natural iris. By examining many heads, it will be found that the ancients did not describe the eyes uniformly; and it may be concluded, that the sculptors in marble did not mark the pupils before

before the age of Hadrian, when it was generally done.

In the heads of statues, especially the ideal, the eyes appear to be more deeply set than in nature, which gives them an air of austerity rather than of sweetness. But these larger statues were usually placed distantly from the sight; and if the eyes had projected as in nature, all effect of light and shade would have been lost. Pindar\* describes beauty as residing in the eyebrows. It is formed by the regularly thin arch made by the hair, such as I have witnessed to be universal amongst the women of Scio, the Chios of antiquity, and others of the Greek islands. This strong contour of the eyebrows is expressed with great force, being merely a projection of the bone, particularly in Niobe and her daughters, at Florence. When "the sublime" in statuary yielded to "the graceful" by rounding and softening the parts which were originally marked out with severe precision, even the eyebrows were sculptured with more delicacy, in order to give greater softness to the whole air. This circumstance is remarkable in the

\* Nem. 8. v. 3.

Mercury of the Vatican, so long mistaken for Antinous.

Theocritus<sup>1</sup> appears to have had a taste for eyebrows joining over the nose, as is common in Turkey, where the women encourage them to meet by various arts. In nature, I could not but consider them as a deformity, which I frequently noticed at Constantinople; and the sculptors of Rome were of the same opinion, for though the eyebrows of Augustus were naturally joined, they corrected that defect in his statues: an air of disdain is expressed by the swelling of the nostrils, as in the Belvidere Apollo, whilst the general character of serenity is given in the forehead. The chin acquires beauty from its solid round form, and as it contributes to the apparent convexity of the cheeks, which in many heads, not merely ideal, but taken from models in real life, seem to be disproportionately large. Yet the chin of the far-famed Venus of Medicis<sup>2</sup> is positively squat and depressed. Nor is the dim-

<sup>1</sup> Idyll. 8. v. 72.

<sup>2</sup> The exact height of the Venus de Medicis is four feet, eleven inches, and five lines.

" Ipsa Venus pubem quoties velamina ponit  
Protegitar lævâ semireducta manu."

OVID. Art. Am. l. ii. v. 614.

ple, feigned by the poets to have been made by the little finger of Cupid, to be considered, according to the practice of the antique, as adding to beauty.

In adjusting and describing the hair infinite care was taken by the ancient masters, as being not only in itself essentially beautiful, but as heightening and relieving it in the first degree.

As they exerted all their talents in the workmanship of the hair, there are many specimens of variety in the different epochs of Greek sculpture. In figures of the most antique style it is minutely curled; loose and easy when the arts were at their zenith, and curiously plaited or coiled round a single bodkin, at their decline. The Deities were distinguished by a peculiar form and manner in which the hair was disposed, particularly that of Jupiter, which was never varied. Phidias formed his Jupiter upon the model of Homer<sup>a</sup>, and neglected no circumstance of the hair.

<sup>a</sup> Plutarch mentions, that when Paulus Emilius visited the temple of Olympia, he exclaimed, "The Jupiter

hair. Three distinct manners of describing the hair are noticeable in the statues of Apollo. It is tied in a knot above the crown of the head; it is raised above the ears to the summit of the forehead, or it is loosely curled all over. The hair of Bacchus is as long, more soft in its appearance, and less curled than that of the Delphic god<sup>b</sup>. By close short hair over the brow, a full neck, and small head, the statues of Hercules are uniformly recognized. That of Satyrs and Fauns, young or old, is rough, with the ends a little bent, in imitation of the skin of goats, of whose nature they were said to partake. The hair of Mercury is not long, but thickly crisped and curled.

When it was collected in a double knot

“ of Phidias is the true Jupiter of Homer, *Ἀγίστον τῶν γραφῶν Ὀμήρου*.”—Lucian. Macrobius, Sat. l. v. c. 15. Valerius Max. Mem. l. iii. c. 7. Virgil, in his imitation of the Jupiter of Homer, does not descend to the particulars of his beard, hair, and eyebrows, for which omission he has the censure of Macrobius, but the praise of Scaliger.

<sup>b</sup> Ovid Met. l. iii. p. 421; Tibull. l. i. Eleg. iv. v. 33; and Martial, l. i. Epig. 125.

and



and tied in the middle, on the crown of the head, it denoted virginity. Mr. Townley has a fine head of Diana so distinguished. The form of the crescent might have suggested the primary idea of attiring the head in a manner to resemble it—or it may be imitative of flames, and applicable to the vestal fire.

An attention equal to that with which they formed the head, the Greek sculptors shewed in the extremities of the human figure. Both in the hands and feet they employed consummate skill. Very few hands are preserved. Those of the Medicean Venus are restored as far as the elbow, but among antiques the best specimens are a hand of one of the sons of Niobe, at Florence, and of both the figures composing a groupe of Mercury and a Nymph in the garden of the Farnese palace at Rome. In male figures an essential quality of beauty was the full and elevated chest; in the other sex uniformity and compactness. The anterior trunk of the figure was never distended by corpulence or repletion, but made to represent that of a man awaking from a placid and sound sleep.

The

The feet of the Laocoon (for expression of pain), the naked foot of the Venus Callipyges, and the sandals of the Belvidere Apollo, are all exquisite in their several modes of appropriate beauty.

SECTION

## SECTION II.

I SHALL not exceed the limits I have proposed by offering a summary view of the different æras and schools of sculpture in Greece, enumerating only their most famous masters, with critical remarks on the specimens which still remain.

In the earliest æra of sculpture in Greece three schools of design were established; in the island of Ægina, at Corinth, and at Sicyon. This last city was styled the mother of the arts<sup>a</sup>, as Dipænus and Scillides, and also their disciples had flourished there; and after seven generations, Aristocles, the brother of Canacus, likewise a sculptor of eminence, presided over the same establishment with undiminished fame<sup>b</sup>. The school of Ægina traced its origin to Dædalus of fabulous his-

<sup>a</sup> Plin. l. xxxv. c. 40. L. xxxvi. c. 4.

<sup>b</sup> Pausan. l. v. p. 437.

tory,

tory, and his contemporary Smilis made two statues of Juno, one for her temple at Samos, and the other for that at Argos<sup>c</sup>.

From these auspicious dawnings of the arts three distinct schools arose, one of which was peculiar to Ionia, the others were fixed in Greece, at Athens, and at Sicyon, each of them shining with nearly equal splendour for several ages.

At the head of these artists is placed Myron, whose statues of bronze<sup>d</sup> attracted the admiration of Greece, particularly a Discobolus noticed by Quintilian<sup>e</sup>, a repetition of which in marble is now in the collection of Mr. Townley. Phidias was the disciple of Eladas and Ageladas<sup>f</sup>, the probable contemporaries of Myron, and who flourished in the sixteenth Olympiad. We collect from Quinc-

<sup>c</sup> Id. l. vii. p. 531.      <sup>d</sup> Cicero in Verrem, iv. c. 43.

<sup>e</sup> " Quid tam distortum et elaboratum, ut est ille Discobolos Myronis. Si quis tamen ut parum rectum improbet opus, nonne ab intellectu abfuerit? in qua vel præcipue laudabilis est ipsa novitas ac difficultas."—Quinct. l. ii. c. xiv. p. 64. Plin. xxxiv. c. 19.

<sup>f</sup> Antholog. l. iv. c. xxii. p. 334.

tilian<sup>s</sup> that he excelled in imparting a celestial dignity to his figures of the Deities (Minerva at Athens, and Jupiter Olympus at Elis), particularly in those wrought in ivory, many of which were less than the natural size. He cast likewise in bronze. In the same age lived Polycletus, an artist of exquisite grace and most correct finishing; the latter quality was the effect of his singular diligence. To the human figure he gave more than human beauty, but failed in expressing the majestic character of the gods<sup>b</sup>.

The works of Egeſias were known by their hardness and sublimity of manner<sup>i</sup>.

The arts of design in Greece fluctuated with the varying fortunes of the several states in which they were professed; but they regularly accompanied Athens through all her vicissitudes. Whether triumphant or depressed, in the progress of the arts we may mark her frequent changes with an almost historical exactness. The victories of Themistocles rendered that renowned city the asy-

<sup>s</sup> Quint. l. xii. c. 10.

<sup>b</sup> Id. Plin l. xxiv. p. 651. l. 2. Hardouini.

<sup>i</sup> Quint. ut Supra.

lum of philosophy and genius, and the liberty so honourably acquired, extended the fame, whilst it excited the emulation, of the Ionian and Sicilian colonists, with great success. This happy epocha may be placed about fifty years after the defeat and expulsion of the Persians <sup>k</sup>.

Of the school of Phidias the most distinguished were Alcámenes of Athens, and Agoracritus of the island of Paros. Their rival skill was exerted in finishing a statue of Venus, and the palm was partially adjudged by the Athenians to their own citizen <sup>l</sup>.

Polycletus of Sicyon was the competitor with Phidias in an undertaking of more grandeur and consequence than his usual works. The inhabitants of Argos employed him for a colossal Juno, composed of gold and ivory, rather in emulation of, than to imitate, the Olympic Jupiter of Phidias. Two figures in bronze by Polycletus, representing the canephoræ, or nymphs bearing in baskets the symbols of Ceres to a sacrifice, were taken from the Thespians by Verres, and brought to

<sup>k</sup> Diod. Sicul. l. xii. p. 72.

<sup>l</sup> Pausan. l. i. p. 81.

Rome. They were esteemed beyond any bronze figures existing at that time.

Such was his skill, that he completed the perfect figure of a man, which served as a model to his successors, and was considered by Lyfippus as the acmè of the art <sup>m</sup>.

Whilst Phidias in gold and ivory, and Polyclethus in bronze, engrossed to themselves every excellence, Scopas acquired a scarcely inferior celebrity for his statues in marble. The groupe of Niobe at Florence was attributed by Pliny to Scopas or Praxiteles, for he does not decide <sup>n</sup>. Against the pretensions of the latter we may adduce the simplicity of drapery in the daughters, which evidently characterises an age immediately preceding that of Praxiteles. With greater probability, therefore, Scopas was the artist.

The finest fragment of Greek sculpture now in England, is a head of Niobe (a repetition of that at Florence, but of very superior

<sup>m</sup> Polyclethus Sicyonius fecit et quem canona artifices vocant, lineamenta artis ex eo petentes, velut a lege quâdâm.—Plin. l. xxxv. c. 19. Cicero (de claris Orator. c. 86) confounds the Doryphores with this statue.

<sup>n</sup> Anthol. l. iv. c. 9.

workmanship) which was brought from Rome by Lord Exeter, and by him presented to Lord Yarborough.

The last sculptor coeval with Phidias was Ctesilaus, who jointly with him and Polyclethus finished one of the three Amazons designed to decorate the temple of Diana at Ephesus, and the statue of Pericles commended by Pliny. He allows to Ctesilaus<sup>o</sup> the singular felicity of giving a more noble air to his heroes, even than that which they possessed. Abbate Winckelmann<sup>p</sup>, with that consummate erudition with which he examines these subjects, contends against the received opinion that the Mirmillo or dying Gladiator in the Capitol, was the performance of this sculptor.

Of the first style of the Grecians, so remarkable for simplicity and boldness, the æra was circumscribed to the limits of fifty years, a period during which the arts had

<sup>o</sup> Plin. l. xxxiv. c. 19. "Mirum in hac arte est, quod viros nobiles nobiliores fecit."

<sup>p</sup> Mon. Ined. cap. iv. p. 71. Maffei Raccolt. di Stat. Tav. lxxv.

arrived



arrived at their meridian of sublimity<sup>1</sup>. The succeeding age introduces Praxiteles, who may be called the father of the second manner, and whose works were discriminated by their flowing outline and delicacy of finishing. The elevation of Thebes<sup>2</sup> by Epaminondas<sup>3</sup> above the other states of Greece, produced a complete change in her whole system; but as soon as the Athenians recovered their former splendour, the arts, which had ever kept pace with it, revived with unabated vigour. Many works of Praxiteles are noticed by the historians and poets. His Venus of Gnidus in marble, attracted then no less admiration than what the Medicean has since done in the modern world; and his Apollo in bronze, called from the lizard on the trunk

<sup>1</sup> The names of Policles, Cephisodorus, Leocares, and Hippodotus, are rescued from oblivion by Pliny. The base inscribed of the Ganymede of Leocares is still preserved in the Medici collection.

<sup>2</sup> Quint. l. xii. c. 10. "Ad veritatem Lysippum et Praxitelem accessisse optime affirmant." Plin. l. xxxiv. p. 726, ut sup. "Praxiteles quoque in marmore felicius ideo et clarior est. Fecit tamen ex ære pulcherrima opera."

<sup>3</sup> Dionys. Halicarn. l. i. p. 3.

of the tree against which he rests, "Sauroctonos," is still the most curious in the Villa Albani, one of the first repositories in Rome. Praxiteles finished likewise a small statue of Cupid breaking his bow and the skin of the lion thrown over the trunk', which was so esteemed, that it was frequently copied in marble. Fourteen repetitions of this figure are known to exist, the finest of which is preserved in the capitol at Rome. Mr. Townley has one which is very beautiful, and two others of considerable merit are in the collection at Wilton, and at Sir R. Worsley's in the isle of Wight. A faun in the Pio-Clementine Museum in the Vatican is supposed to be a very excellent antique copy of the bronze by Praxiteles.

In the same collection is a repetition of the Gnidian Venus". But the most elaborate male-statue remains unappropriated, and the sculptor of the Belvidere Apollo has eluded

\* Callistratus.

" Scopas made another Venus which was draped, and Pliny asserts that it was more excellent than that of Phidias at Gnidus. Anthol. Epig. Antipatri et sextum ab ipso Eveni.

the closest investigation of the Roman antiquaries. The name of Apollodorus of Athens appears on the plinth of the Venus of Medici, which has been detected as a modern forgery.

Not long after Praxiteles had signalised himself in statuary, but particularly in bronze, appeared Lycippus, whose great merit was the having followed nature more scrupulously than his immediate predecessors. If, as Pliny states, his works were so numerous as to amount to fifteen hundred, we have the more to regret that they were all of bronze, and irretrievably destroyed \*.

No authentic document remains, by which the age of Agesander, Polydorus, and Athenodorus might be certified, but there are proofs, that Lisippus flourished under the dominion of Alexander †. To these first mentioned artists is the Laocoon ascribed by Pliny ‡, and Winckelmann § conjectures that Agesander was the father of the others, and finished the

\* Plin. l. xxxiv. tom. ii. p. 646.

† Diodor. Sicul. l. xvii. p. 579.      ‡ Plin. l. xxxvi c. 4.

§ Mon. Ined. p. 79.

Laocoon which is the most difficult figure, whilst those of the two youths were left to his sons.

In reply to those who would insinuate that this statue is of a more recent date than the composition of the *Æneid*, he observes, that the hair of the two young men exactly resembles that of the sons of Niobe or the wrestlers at Florence, the criterion of a much earlier æra.

Notwithstanding the ancient attestations of its superexcellence, it has been a question agitated in the learned world, whether the groupe was formed upon Virgil's description, or that it supplied the poet with the fiction. But the effect to be produced in either appears to have originated in distinct principles, of the one simply commiseration of torture, of the other extreme horror.

In the age of the sculptors of the Laocoon, Appolonius and Tauriscus are conjectured to have flourished; for their precise date is not known. They finished that very celebrated groupe now at Naples, and called, "the Farnese Bull." Dirce is represented in the act of being bound to the horns of the enraged animal, in order to precipitate her into the  
sea

sea by Zethus and Amphion, the sons of Antiopa, who is likewise there; and a fifth figure of a young man sitting in horror of so cruel a punishment, completes the rival groupe of the Laocoon<sup>b</sup>. The antique parts are in a similar style to it, but the restorations are numerous, and in some instances unaccordant. Upon an inscription, now obliterated, was traced the name of another artist, Menecrates; and we are told, that this vast mass of sculpture was formed out of a single block, in the island of Rhodes. Greece, after the death of Alexander the Great, lapsed into a state of dependence little better than slavery. Every territory was impoverished and laid waste by the exorbitant imposition of taxes, or continuance of war. Under the oppression of their once favoured country the arts were neglected and nearly annihilated,

<sup>b</sup> Plin. l. xxxvi. c. 5.

The antique groupes seldom exceeded four or five figures, excepting the Niobe, which is composed of sixteen. Cardinal Polignac, about 1730, discovered amongst some ruins, supposed to have been the palace of Marius, twelve female statues without heads. Lambert Sigisbert Adam, a French sculptor then at Rome, converted them at once into Achilles amidst the daughters of Lycomedes.

had they not found refuge in Asia, in the patronage of the Seleucidæ<sup>c</sup>.

Men of talents in every profession, sought in Egypt the encouragement afforded them by Ptolemy Soter, who exhibited a munificence worthy of Alexander, his predecessor in that kingdom.

Soon after the arts had banished themselves from Greece, liberty inspired her last heroes, Aratus and Philipomanes, to attempt her restoration. Mutual jealousy prevented that glorious end, and recourse being had to the Romans against the Macedonian Philip, he was defeated and compelled to cede the provinces he had unjustly usurped.

One hundred and ninety-four years before Christ, the Roman consul Quintus Flaminius proclaimed at Corinth universal liberty to Greece; and the public tranquillity consequent on that event, introduced one of the most memorable æras of the arts.

Immediately, upon their arrival, Callistratus, Athenæus, and Policles, were the most admired masters of sculpture. Policles distinguished himself by a statue of the Herma-

<sup>c</sup> Polyb. l. xvii. p. 97.

phrodite, now in the Borghese Villa at Rome. Apollonius the Athenian made the Torso of Hercules in the Belvidere, which was esteemed by Michel-Agnuolo superior to any perfect statue discovered, at that period, in Rome.

But the restless genius of the Grecians incited them to acts by which they lost the liberty they strove to defend, before aggression had been made by the Romans, to whom the Achæan league had administered a plausible cause of offence. L. Mummius, the consul, was directed to lay siege to Corinth. The capture of a city so famed as a repository of all that was perfect in the arts, provoked the avarice of the Roman conqueror, who restrained no excess of predatory violence. By transporting so many superb works of taste to Rome to grace his triumph, he excited the admiration of his fellow citizens, the consequence of which was an insatiable ardour of possessing them. Thus the dæmon of appropriation exhausted the temples, and pillaged the shrines of the most venerable antiquity, and eventually transferred the seat of the arts from Athens to the growing metropolis of the world.



# SCULPTURE.

"Græcia capta ferum victorem cepit, et artes  
Intulit agresti Latio."

Hon. Ep. l. ii. p. 1.

Sicyon at the same time had been ravaged by M. Scaurus, and Sparta by Muræna and Varro; so that to the Greeks the most excellent painting and statuary, with the power of restoring these arts, so long their boast and their delight, were lost for ever. Nor was the fate of the arts in Egypt more successful. The cruelties of the seventh Ptolemy had driven them from his court, and after the defeat of Antiochus and the Seleucidæ, they found in Attalus, king of Pergamus, a sole but very munificent protector. The death of Attalus, with the immediate alienation of his territory to the Romans, contributed much to the total extinction of the arts in Greece, which was complete when Augustus disfranchised Athens, and dispersed the citizens, on account of their attachment to M. Antony<sup>a</sup>.

In the desolation of Athens all Greece was involved. Thebes, Sparta, and Mycene, re-

<sup>a</sup> Dio. Cass. l. liv. c. 7.

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tained little more than their names<sup>e</sup>. Sylla had depredated three of the richest and most sacred temples, that of Apollo at Delphos, of Æsculapius in Epidaurus, and of Jupiter at Elis. Magna Græcia and Sicily had shared the general calamity in an equal extent<sup>f</sup>.

After this melancholy view of fallen Greece we may find some satisfaction in directing our minds to the introduction of the arts at Rome, and to the liberal encouragement which men of talents experienced even from their haughty and rapacious conquerors.

Pasiteles (a name which has been confounded with Praxiteles) was a native of Calabria, and cast in silver Roscius, the celebrated actor, as an infant lying in a cradle, and entwined by a serpent, a situation of danger from which his nurse is said to have pre-

<sup>e</sup> Pausan. l. ix. p. 727. Appian. Bell. Civ. l. ii, p. 232.

<sup>f</sup> Strabo, l. vi. p. 272. The palace of Attalus abounded in the finest statuary, as is mentioned by Pliny, all of which was brought to Rome; and the pillage of sculpture made by Verres when præfect of Sicily to enrich his gallery, was a principal charge of crimination by Cicero, in his spirited oration against him. Liv. l. xxv. c. 40. Juvenal, Sat. viii. v. 87.

served

served him<sup>s</sup>. Nearly about the same time, Archefilaus and Evander were in great request at Rome. By the profuse and wealthy Lucullus, Archefilaus was patronized; and both these artists had gained celebrity by their works in chalk, modelled probably from the finest antiques, as well as being specimens of their own invention. A Venus, made for Julius Cæsar, and the restoration of a head of Diana for a statue, the original work of Timotheus, the contemporary of Scopas, by the command of Augustus, are noticed by Pliny as their chief works, and ascertain their æra and their fame. Horace alludes to the superior style of Evander in bas-reliefs<sup>h</sup>.

<sup>s</sup> Cicero de Divinat. l. i. c. 36. Plin. l. xxxv. c. 45.

Such was the profusion of the Romans after their consular government was extinguished, that a statue of Victory in the Capitol was erected of massive gold, and weighed 120lb. A pearl valued at 1000*l*. English money was cut in two, to make ear-rings for the statue of Venus in the Pantheon. M. Antony gave one half to Cleopatra, who swallowed it dissolved in vinegar.

<sup>h</sup> ——— “mensæ catillum

Evandri manibus tritum dejecit.”

HOR. Sermon. l. i. f. iii, v. 91.

Among the monuments of sculpture made at Rome, in these last days of her republic, and certainly by Grecian artists, are the two statues of the Thracian kings, as prisoners at a triumph, in grey marble. These were kings of the Scordisci, a rude people, who were defeated by M. Licinius Lucullus, the brother of the magnificent senator. Exasperated by their repeated perfidy, he commanded their hands to be cut off, a circumstance of cruelty represented in the marble which now remains in the museum of the capitol.

The statue of Pompey<sup>i</sup>, now in the hall of the Spada palace, but originally standing in the Curia or basilica of Pompey, in which Cæsar assembled the senate, and at the base of which he fell, affords a singular proof of a deviation from the known custom of the Romans, who represented their living heroes in armour<sup>k</sup>. But the great triumvir is sculptured as a deified hero, naked and of colossal proportions.

<sup>i</sup> Diodorus Siculus, l. i. p. 45.

<sup>k</sup> "Græca res est nihil velare: at contra Romana ac militaris thoracis addere." Plin. l. xxxiv. c. 10.

Abbàte Winckelmann very ingeniously suggests, that the statue denominated Cincinnatus at Versailles, and another called Marcus Agrippa at Venice, are of an æra distinct from that of those celebrated Romans, and not the portraits of the persons to whom they have been so long attributed. In fact, that they are in a much earlier style, he shows with sufficient evidence<sup>1</sup>.

We must now consider the arts as transplanted into Rome, although professed, almost exclusively, by Greeks, for the very oppressors and depredators of Greece became their most liberal patrons. Cæsar, when in a private station, had made an extensive collection of pictures, intaglios and small figures in ivory and bronze, which he dedicated by a public benefaction, when, as dictator, he built a temple to Venus Genetrix. His magnificent Forum is an instance of his desire to promote the grandeur of the imperial city; and he may be said to have left the love of the arts, as a kind of heritage, to the Romans<sup>2</sup>. Augustus merited the eulogium of Livy, who

<sup>1</sup> Monum. Ined. T. i. p. 88.

<sup>2</sup> Plin. l. xxxvii. c. 1. Suetonius Jul. c. 28.

honours him as the restorer of the temples of the Gods. He assembled from every part of Greece the statues of the deities of the most genuine workmanship, with which he embellished Rome, whilst he encouraged a prevailing mode of figuring eminent persons of either sex in statuary, as portraits, which were placed in the public edifices<sup>a</sup>, or religiously preserved in their own. It is worthy of remark, that of this Emperor two statues only are allowed to be real portraits; one in the Museum of the Capitol holding the prow of a ship<sup>o</sup> in reference to the victory at Actium, and the other was formerly in the Rondoni collection at Rome.

Cleopatra, so unfortunately famous for her beauty and profuse magnificence, cherished the arts in Egypt. She gave a statue of Venus to Julius Cæsar to furnish the temple he was then building at Rome; with Marc Antony she shared the spoils of Greece and of Pergamus, and to the Attalian Library, which she procured from him, were added some of

<sup>a</sup> Id. Calig. c. 34. where he asserts that Caligula threw down the statues of eminent men erected by Augustus in the Forum.

<sup>o</sup> Maffei Raccolt. di Stat. Tav. 16.

the finest works, both of sculpture and painting, which existed at that time. Two statues, said to represent this gorgeous queen, of which that in the Belvidere is the more celebrated, are rather imperfectly authenticated<sup>p</sup>.

The conduct of Augustus towards the Greeks, after he assumed the imperial government, was moderate and discreet, and such was continued by his immediate successors till the reign of Caligula. By him was dispatched Memmius Regulus with a command to collect from every city the statues which had been considered as its peculiar boast. With so much exactness were these orders obeyed, that the finest pieces of art were brought to Rome, in a profusion by which his palaces were crowded, and many were distributed in his numerous villas. Not even the Olympian Jupiter at Elis, composed of gold and ivory, by Phidias, would have been preserved from the active rapacity of Regulus, but that the artists had assured him it would not bear removal<sup>q</sup>.

To the æra of Claudius is referred a beautiful groupe in the Villa Lodovisi at Rome,

<sup>p</sup> Mon. Ined. T. 1. p. 90.

<sup>q</sup> Josephus Ant. Jud. l. xix. c. 1.

long considered as representing the tragic story of Pætus and Arria, which has been pathetically told by Pliny Junior in his epistles, by Tacitus and Catullus. Different opinions are maintained by the connoisseurs. Maffei affirms it to be Menophilus and Derettina the daughter of Mithridates king of Pontus<sup>\*</sup>; and Gronovius<sup>†</sup>, more plausibly, that it alludes to the story of Macarius and Canace, the children of Œolus. We are informed by Pausanias<sup>‡</sup>, that from the temple of Delphos only, five hundred statues were transported to Rome by the insatiable Nero, who employed Zenodorus to cast a colossal statue of himself in bronze, one hundred and ten feet high. Two very remarkable statues now existing at Rome, the Belvidere Apollo, and that usually called the Gladiator in the Villa Borghese, are supposed to have been part of this spoil. By the total silence of Pliny respecting these singular specimens, we are thrown upon conjecture; and in this omission he passes over the statues

<sup>\*</sup> Amm. Marcell. l. 16.

<sup>†</sup> Thesaur. Ant. Græc. T. 3. tab. xxx.

<sup>‡</sup> Pausan. l. x. p. 813. Id. l. viii. p. 694. Strabo l. x. p. 459.

of Pallas by Evodius, and of Hercules by Lycippus, which are particularly specified as having been brought from Grecian cities".

Nero, when in possession of these exquisite antiques, showed the perversion of his taste by covering those of bronze with gilding, and some even of marble are known to have been so disfigured by his ridiculous profuseness.

With respect to the state of the arts in this age, we are enabled to decide favourably by the inspection of the triumphal arch of Titus, and the frize of the temple of Minerva, in the Forum built by Domitian.

In the particular kind of sculpture applied to bas-reliefs and trophies, the artists may be distinguished by superior elegance and skill, which is evinced by many beautiful remains. Of such magnitude were the architectural plans adopted by Trajan, that men of talents in every description of art were invited to signalise themselves, under his munificent patronage, in every region of the empire. The sumptuous edifices which he erected, ap-

▪ Pliny mentions a statue of Alexander the Great by Lycippus, l. xxxix. c. 19. Valois des richesses du Temple de Delphos. Mem. Acad. Inf. T. 3.



pear to have exhausted the powers of human construction, of the extent and vastness of which we can now form conclusions only by their ruins. His bridge over the Danube, his triumphal arch at Ancona, his Forum, the site of which is now marked out by the historical column, raise his fame, as an encourager of the arts, far beyond his predecessors.

Under the auspices of Hadrian, the successor of Trajan, the arts maintained a progressive degree of excellence. He was eminently accomplished, not only as an admirer, but was himself an artist. Every province in Greece enjoyed his munificence, and the temples of Jupiter at Athens which he restored<sup>a</sup>, and that of Cyzicum, on the shores of Propontis, which he built, were stupendous monuments of imperial splendour. Having, for eighteen years, been engaged in visiting the most distant parts of the Roman empire, he resolved to construct his villa at Tivoli; in which not only exact models of the most celebrated buildings he had seen, should be erected, but that they should be furnished

<sup>a</sup> Pausan. l. v. p. 406.

with originals, or the finest copies, of the most admirable statues. His correct judgment in all works of art contributed more to the absolute superiority of this collection, than the mere power of expending unlimited treasures to procure it.

It was by Hadrian that the fashion of having portraits in statuary was so generally extended amongst the noble and opulent citizens of Rome. In his own villa at Tivoli, were placed, by his command, the statues and busts not only of all his living, but of his deceased friends<sup>7</sup>. Of his favourite Antinous, in various characters, there are infinite repetitions. That most valued, was found on the Esquiline hill, and was placed by Leo X. in the Vatican; but it has lately been described as Mercury, by a critic of singular erudition<sup>8</sup>. Another was found about 1770, in the *Thermæ Maritimæ* of Hadrian, near Ostia, by Mr. Gavin Hamilton, late of Rome. It represents Antinous, in the mythological character of Abundance, and is now in the collection of the Hon. J. Smith Barry, at Beaumont in

<sup>7</sup> Zephilin. Epit. Dion. Cass. Hadrian, p. 246.

<sup>8</sup> Abbe Visconti Mus. Pio-Clem. T. i. p. 9—10.

Cheshire.

Cheshire. By the urbanity and kind communication of Mr. Townley, I am enabled to add in continuation of these remarks some extracts from the genuine letters of Mr. Hamilton, relative to his discovery of statues.

Some curiosity will be excited, to inquire the names of those artists who were so constantly employed, and so amply patronised by Hadrian. Those only of Aristæus, Papias, and Zeno, occur on the plinths of fragments discovered amongst the Tiburtine ruins.

## SECTION III.

WE are now advancing rapidly to the decline. Of the two Antonines, M. Aurelius appears to have been the greater friend of the arts. His equestrian statue in bronze in the area of the Capitol, is the first now existing in the world, and defies the competition of the modern artists<sup>a</sup>. This last epoch includes the reigns of Trajan, Hadrian, and the Antonines, and terminates within that of Commodus. It was most remarkable for the character and high finishing of heads intended as portraits, particularly of the imperial busts, as of M. Aurelius, Commodus when young, and of Lucius Verus. The minute labour shewn in the hair is strongly contrasted by the bold effect of the antique.

<sup>a</sup> The equestrian statue of M. Aurelius was found in the pontificate of Sixtus IV. (1471, to 1484) on the Cælian hill near the present church of St. John Lateran, who placed it in that area. Paul III. about 1540, removed it to area of the Capitol, under the direction of Michelagnolo.

A statue

A statue said to be of that degenerate monster Commodus, in the character of a young Hercules, is in the Belvidere. The superior finishing of the hair is a decisive proof, according to the judicious Winckelmann, that it is a genuine Hercules of much higher antiquity<sup>b</sup>.

But the total debasement of sculpture, in which cause none of its pristine elegance could be traced, is most apparent in the bas-reliefs of two triumphal arches erected at Rome in the reign of Septimius Severus. In comparison with the state of the arts under the Antonines, the most unpractised eye will instantly discover a lamentable inferiority, not that the arts declined so suddenly, from a scarcity of those who professed them. For many portraits in marble, both of this emperor and his favourite minister Plautianus<sup>c</sup>, afford a convincing proof, that though the sculptors were many, yet that the art was in decay.

The several authors who have pursued this

<sup>b</sup> Mon. Ined. c. iv. p. 99.

<sup>c</sup> Gibbon's Roman Hist. V. I. p. 201. Herodian l. iii. p. 122, 129.

inquiry with the most ample and critical investigation are undecided in fixing the exact period of the extinction of the arts at Rome. Some allow no proofs of their existence later than the Gordians, and by others they are extended to the reign of Licinius Gallienus, in the 268th year of Christianity. Why the profession of the arts should, in a great measure, cease, several causes may be given. Veneration for their ancestors had filled most of the Roman houses with statuary, which disgraced the efforts of later times by an evident superiority. Their number, as well as their excellence, precluded any encouragement of artists, who were deficient both in science and execution. It is asserted by Cassiodorus, that the number of statues in Rome nearly equalled that of its inhabitants, at a period of the most extensive population.

When Constantine determined to establish at Byzantium, another capital of the Roman world, he pillaged the old metropolis of its most valuable statuary, to embellish a rival city. Those cities of Greece which were contiguous supplied, of course, an easy prey. Implicit credit perhaps is not to be given to an author of such questionable veracity as Cedrenus.

Cedrenus. From him we learn, that Constantine had collected the Olympic Jupiter of Phidias, the Gnidian Venus of Praxiteles, and a colossal Juno in bronze from her temple at Samos, not to detail more of his catalogue<sup>d</sup>. These, according to the amplifying Nicætas, were broken in pieces or melted down at the surrender of the Eastern empire and its metropolis, in 1204, to the French and Venetians. The four bronze horses in the Duomo of St. Mark at Venice, were preserved<sup>e</sup> from destruction, and transported in triumph. From the reigns of the first Byzantine emperours to the immediate successors of Theodosius, we may perceive a ray of their former genius still animating the Greek artists. The historical column of Arcadius rose in no very unequal emulation of those of Trajan and Antonine at Rome<sup>f</sup>. But, from many epigrams of the Anthologia, it is evident that able artists were to be found; and it may be candid to suppose, that such praise was not, in every instance, extravagant or unmerited.

<sup>d</sup> Cedren. Hist. p. 322.

<sup>e</sup> Gibbon's Rom. Emp. v. ii. p. 240.

<sup>f</sup> Constantinople, Ant. and Mod. 4to. p. 112.

At the same time that Rome was laid waste by the Goths, the works in bronze by the artists at Constantinople were held in considerable estimation.

In the conclusion of his history of the decline and fall of the Roman empire, the erudite Gibbon has given a perspicuous and succinct account of the four several causes to which the ruins of Rome may be ascribed<sup>a</sup>. During the fifteenth century, Petrarch, and Poggius, the celebrated Florentine rhetorician and lawyer, very eloquently deplore this destruction, and particularise the dilapidation by which they were surrounded in their view of the imperial city, after many centuries of injury sustained from the Goths, the zeal of the primitive christians, the civil wars of her own nobility, and the waste of materials, or the gradual decay of time.

Poggius asserts, that six perfect statues only remained, of all the former splendour of the mistress of the world<sup>b</sup>. Four were extant in the baths of Constantine; the others, that now

<sup>a</sup> Gibbon's Rom. Hist. v. xii. p. 400. 8vo.

<sup>b</sup> De varietate Fortunæ, p. 20.



on the Monte-cavallo, and the equestrian statue of M. Aurelius. Of these five were of marble, and the sixth of bronze.

To understand or appreciate justly these works of ancient art, appears to have been a qualification of which the natives of Rome were in no respect ambitious<sup>i</sup>; indeed to the same Poggius whom I have mentioned, we are indebted for the cultivation of taste, and the successful researches made soon after this dark period. To these circumstances may be traced the revival of the arts in Italy<sup>k</sup>. He was the first collector in his own country, and what the circumscribed fortune of an individual could not effect, the magnificence of his prince most amply supplied. Incited by his earnest recommendation, the great Cosmo dè Medici acquired a love of the arts, and formed the beginnings of a cabinet. His successors, as if with hereditary emulation,

<sup>i</sup> *Invitus dico, nusquam minus cognoscitur Roma, quam Romæ.* Poggii Epist. Fam. l. 6. 2.

<sup>k</sup> He sent a monk to the island of Chios to collect marbles, of whom he complains, in one of his letters, as having disingenuously purloined them.

have

have exerted every power of wealth or influence to render it the envy of Europe.

An investigation of the remains of Roman grandeur, so long and sedulously pursued, was rewarded by frequent discoveries of the finest antique sculpture; and the artists of the modern school established at Florence, gave the first proofs of their ingenuity in restoring and adapting these precious fragments.

Of the age of the magnificent Leo the tenth, so interesting to the lovers of literature and the arts, and of the enlightened individuals of the family to which he belonged, a most accurate and elegant history is now in the possession of the publick<sup>1</sup>. As a collector of superior judgment and success I will only advert to cardinal Ferdinand de Medici, in the garden of whose villa on the Trinita di Monte at Rome, the Venus, the groupe of Niobe, and many other statues, were placed, and engrossed the admiration of Europe.

Many curious particulars relative to the first discovery of those antiques, in the sixteenth century, which have retained a superior

<sup>1</sup> Roscoe's Life of Lorenzo de Medici. 2 vols 4to, 1797.

degree of excellence, and are unrivalled by any which have been subsequently brought to light, are given by the Roman antiquaries<sup>m</sup>. A concise detail of some of the more remarkable may not be uninteresting, in a series of inquiries which have facts for their object, rather than opinions, as they relate to the history of sculpture.

I. The equestrian statue of, M. Aurelius was found in the Pontificate of Sixtus IV. (1471 to 1484) on the Coelian hill, near the present church of St. John Lateran, who placed it in that area. About the year 1540, it was removed to the Capitol, under the direction of Michelagnola.

II. The Torso of Hercules in the Vatican, was found in the Campo de Fiori, in the time of Julius II.

III. The groupe of the Laocoon was discovered in the vineyard of Gualtieri, near the baths of Titus, by Felix de Fredis, in 1512, as

<sup>m</sup> Ficoroni Gemme Cetterate, including Notices of Discoveries. Flaminius Vacca, "Memorie di varie antichità trovate in diversi luoghi di Roma," 22 pages, printed at the end of Nardini's Roma Antica, and in Montfaucon.

recorded on his tomb in the church of Ara Coeli.

IV. In the reign of Leo X. the Antinous, or Mercury according to Visconti<sup>a</sup>, was found on the Esquiline-hill, near the church of St. Martin.

V. Leo was likewise successful in recovering from oblivion the Venus called de Medici. It was found in the portico of Octavia, built by Augustus, near the theatre of Marcellus, in the modern "Pescheria." Removed to the gallery at Florence by Cosmo III. 1676.

VI. The colossal Pompey of the Spada-palace, was found during the pontificate of Julius III. (1550 to 1555) near the church of St. Lorenzo in Damaso.

VII. The Hercules and the group of Dirce Zethus and Amphion, called "Il toro," now at Naples, were dug up in the baths of Caracalla, and placed in the Farnese palace about the middle of the sixteenth century.

VIII. The Apollo Belvidere and the Gladiator of the Villa Borgheſe, were taken from

<sup>a</sup> Museo Pio-Clem. T. i. pl. 9, 10.

under

under the ruins of the palace and gardens of Nero at Antium, forty miles from Rome, when the Casino was made there by Cardinal Borghese, during the reign of Paul V. (1605 to 1621.)

IX. Soon afterward, the sleeping Faun, now in the Barbarini palace, was found near the mausoleum of Hadrian.

X. The Mirmillo Expirans, or Dying Gladiator of the Capitol, was dug up in the gardens of Salust, on the Pincian-hill, now the Villa Borghese. It was purchased by Benedict the fourteenth of Cardinal Lodovisi.

XI. The small Harpocrates and the Venus of the Capitol were found at Tivoli in the same reign.

XII. The Meleager, once in the Picchini collection, now in the Vatican, was found near the church of St. Bibiena.

These chronological notices of the discovery of statues might be continued to a farther extent; but to make a mere catalogue entertaining, is no easy task.

Whilst the ardour of collecting antiques was in its full zenith, the great rivalry was carried on between the pontiffs and those cardinals who enjoyed their favour, either  
from

from motives of favouritism or consanguinity.

It would be indulging a latitude of description far beyond the limits of these pages, to offer even a bare enumeration of the collections which now exist at Rome. When I saw them in the year 1796, so vast was the assemblage, so infinite the variety, and so near the approach to excellence, that I found it much more easy to admire than to select. Some statues in each collection, are yet considered with a higher degree of praise by those who are eminently qualified to decide.

Let me here be allowed to remember with pleasure the liberal admittance which every visitant will find in Italy to these superb repositories of the arts, uninterrupted by petty objections or exorbitant demands of money. The permission given to strangers, particularly to artists, who are suffered to copy or make drawings from statuary, by the modern possessors, is truly commendable; and emulates that greatness of mind displayed by those who dedicated baths, theatres, and gardens, as public academies to the Roman people.

The

The study of the antique is facilitated by every possible mode. Not only by the easy access to the statues, and the ready information of men who have investigated the subject with erudition and classical taste; but it is brought nearer to us by numerous engravings of spirit and accuracy relative to each collection; which are frequently elucidated by critical essays on the subject°.

It will be necessary to take a general view of the progress made in amassing these treasures of antiquity in Italy, before other nations of Europe acquired a similar taste for the arts, and were ambitious of transporting to their own cabinets the monuments of Greek and Roman splendour.

As the city of Rome and its immediate

• *Ædes Barbarinæ*, fol. 1647. *Wiss. Aldrovandi Statue di Roma*, 12mo. 1558. *Mon. Medices*, 1590, di Domenico Montelatici. *Villa Borgheze*, 8vo. 1700. *Domenico de Rossi Raccolta di statue antiche con le spositioni de P. A. Maffei*, fol. 1704. *P. Lucatelli Mus. Capitolinum*, 4to. 1750. *Museum Florentinum*, fol. 1740. *Raccolta di Statue Piranesi. Monumenti Inedite (Villa Albani)*. *Winckelmann*, 2 vols. fol. 1767.

vicinity

vicinity contained the far greater number of these curiosities, the ecclesiastical authority was exerted in a prohibition of alienating any piece of sculpture, whilst the liberal price paid by the cardinals co-operated with the fear of censure, and was the cause, that almost all of great value, were retained in Italy.

Of foreign princes, the first who aspired to form a collection was the magnificent Francis the first, to decorate his palace of the Louvre. He sent to Rome Francesco Primaticcio, a very distinguished painter of history, who acquitted himself with so much skill and address, that he returned with 125 statues, busts, and mutilated figures. But the best of this collection were not antique. Barozzi was employed to cast and make models from the Laocoon, the Venus, and other statues then recently discovered, which he performed in bronze with the strength and beauty of the originals.

Prince Henry and his brother, afterward Charles I. of England, commissioned Sir Henry Wootton, their resident at Venice, but obtained few antiques. Their collection consisted principally



pally of small bronzes exquisitely copied by the Florentine artists. The earl of Arundel at the same time, with equal expence and more judgment, had began his collection of antiques, a minute account of which will be attempted in the sequel.

Philip IV. of Spain was induced by the great Velasquez to purchase marbles from Rome. Under the direction of that celebrated painter the first statues of any merit were brought into Spain<sup>p</sup>.

In Germany, no acquisitions of this kind had been made till a much later period<sup>q</sup>.

The Belvidere, in the palace of the Vatican, was the first repository of sculpture; and was originally built by Julius II. the immediate predecessor of Leo X. in whose pontificate it could boast, if not the "Apollo," the "Laocoon," the torso of "Hercules," and

<sup>p</sup> The Palace of St. Idelfonso has been enriched by the Odescalchi, and the collection of Christina, queen of Sweden, and by Mengs's Etruscan Vases.

<sup>q</sup> In the Electoral Palace at Dresden are some fine Statues. The late king of Prussia purchased Cardinal Polignac's Marbles and Baron Stofch's Gems, and furnished a gallery, from the antique, entirely from French artists.

the "Antinous." Cardinal Ferdinand de Medici procured the "Venus," the "Wrestlers," the dancing "Faun," the "Niobe," and many others, which have been transferred from his Villa, to the gallery at Florence.

By Cardinal Alexander Farnese, the heir of Paul III. were preserved the "Hercules," and the grand groupe of "Dirce," both of which are removed to Naples.

Paul V. began the Borghese collection, now one of the finest and most select in Rome. It contains the "Gladiator," a character disputed by the learned Winckelmann<sup>1</sup>.

The Barberini marbles were procured by Urban VIII. of which the most celebrated are the sleeping "Faun," and the busts of "Marius" and "Sylla." Many have been dispersed.

The Mattei collection was remarkable for the number and excellence of the bas-reliefs, and the bronze Eagle, which Giulio Romano delighted to copy in red chalk.

Cardinal Alexander Albani, the nephew

<sup>1</sup> It is reported, that a great part of this collection will be offered to sale in England in the course of the next year.

of Clement XI. completed a gallery at his Villa; in which are exhibited many pieces of sculpture, equally perfect and curious. Amongst them is seen the "Apollo Sauroctonos," the finest bronze statue in Rome.

During the reign of Benedict XIV. various discoveries were pursued with spirit and success; particularly in the site of the stupendous villa of Hadrian at Tivoli.

That munificent Pontiff determined to appropriate one wing of the palace of the Campidoglio to their reception. The "Mir-millo," or dying Gladiator, the "Venus," and the "Agrippina," will attract immediate notice.

Pope Ganganelli (Clement XIV.) had made a collection of such marbles as were found during his short possession of St. Peter's chair; and had designed a museum in the Vatican. His intentions have been very amply fulfilled by Braschi (Pius VI.) and the repository of the additions to the Belvidere, is distinguished by their joint names<sup>r</sup>. Tivoli

<sup>r</sup> Musæum Pio-Clementinum. The marbles have been partly published by the Abbate Visconti, the present librarian at the Vatican.

has been found to be an almost inexhaustible mine; and has contributed greatly to this new museum.

The statue of "Tiberius," the comic poet "Pausidippus," and a groupe of "Esculapius and Hygeia," are the most remarkable. One of the rooms is filled with animals only; many of which may vie with those which for so long a time have engrossed the praise of connoisseurs\*.

These preliminary observations on the history of sculpture, may at least serve to introduce and elucidate our principal subject—the first dawning of classical taste in England. The singular height to which that taste has attained by the talents and liberality of those who have graced their country with many of the most perfect and genuine of antique remains, is an allowed proof of national superiority. It is a favour, which those who un-

\* The five celebrated animals of antiquity (according to Lord Orford) are the Barbarini Goat, the Boar at Florence, the Mattei Eagle, that at Strawberry Hill, found near the baths of Caracalla in 1742, and Mr. Duncombe's Dog. Mr. Townley has a groupe of dogs and an eagle which rival them.

derstand and value the arts, are proud to acknowledge.

In the reigns of James and Charles I. Thomas Howard, earl of Arundel, ill-requited for the services of his illustrious family in the cause of the Stuarts, passed many years of his life on the continent; and indulged his genius in the more elegant pursuits of literature and the arts. Endowed<sup>\*</sup> by nature with taste and discernment, he became the patron of learning and ingenuity, and happily projected the improvement of his own country, by proposing the study of the elements of classical architecture, and the arts of design. Upon his return to England, his palace on the banks of the Thames, and his country retreat at Albury in Surrey, were resorted to by men of talents, who were instructed by his consummate judgment, and supported by his

\* The improvement of the buildings in Westminster was committed to Lord A. and Inigo Jones (Rymer's *Fœdera*, v. xviii. p. 97), and in 1618 other peers were included with him in a commission to reduce to uniformity Lincoln's Inn Fields, &c. Inigo Jones's designs of Covent Garden and Lincoln's Inn Fields are now in Lord Pembroke's possession at Wilton.

munificence. He maintained Franciscus Junius and Oughtred the mathematician; he patronized Inigo Jones and Vandyke; he brought over Wenceslaus Hollar<sup>1</sup>, the first engraver of merit, and encouraged him in England; and he employed Nicholas Stone, Le Seur, and Fanelli, the first who practised their art of sculpture in this kingdom. It was from the example and recommendation of Lord Arundel, and a very inferior cause, the envy of the favourite Villiers, that Charles I. was originally induced to study and encourage the arts. His taste was refined and elegant, and, doubtless, he found his propensity to follow them perfectly natural. But such were his primary inducements.

When Lord Arundel determined to collect a gallery of statuary, he retained two men of letters for that purpose. The ingenious John

<sup>1</sup> The three most complete collections in England of Hollar's works are those in the possession of his Majesty, the Duke of Portland (Lord Oxford's), and that made by the present Duke of Norfolk. Hollar engraved two small views of Arundel House, and a view of London from the top of it—so rare, that they produced eleven guineas at a sale in 1799. He engraved likewise Arundel Castle, and Albury in Surrey.

Evelyn

Evelyn was sent to Rome, and William Perry undertook a hazardous journey to the Greek islands and the Morea. In the islands of Paros and Delos, his indefatigable researches had been rewarded with ample success, when, on his voyage to Smyrna, he was shipwrecked on the coast of Asia opposite Samos, and escaped only with his life<sup>u</sup>. At Smyrna he acquired many marbles of extreme curiosity and value, particularly the celebrated Parian chronicle. Still the jealousy of Villiers was active to interrupt Lord Arundel's pursuit, and the delight of his retired hours. Sir Thomas Roe, then ambassador at the Porte, and consequently obedient to the minister, was directed to purchase beyond Perry's ability; and to withhold from him every assistance in his diplomatic capacity, which he dared not openly to refuse. The king had com-

<sup>u</sup> Sir T. Roe's Letters, fol. p. 394. "Neither am I (says the Duke of Bucks) as you rightly conjecture, Yo fond of antiquity, &c." Sir T. Roe gives very honourable testimony of Mr. Perry's perseverance and ability, p. 495. "He hath visited Pergamo, Samos, Ephesus, and other places; and hath raked together two hundred pieces, all broken and none entyre."

manded Sir Kenelm Digby, previously in 1628, when admiral of a fleet in the Levant, to procure statues from that country; how many, or of what subjects they were, the catalogue of his collection does not inform us\*. Peacham says, that they were chiefly brought from

\* Abraham Vander-Dort was the keeper of King Charles I.'s cabinet at Whitehall. He compiled a catalogue of the pictures and statues, the MS. of which is in the Ashmolean Museum at Oxford. Vertue copied it; and from that copy it was published by Bathoe, 4to. 1757. It appears that the royal collection was numerous and valuable, but nothing can be more vague and undefined than the descriptions as "an emperor's head—a woman's head—a Venus's body, &c." In the gallery at Somerset House 120 pieces of statuary appraised at 2327*l.* 3*s.* In the Garden 20 appraised at 1165*l.* 14*s.* In the Palace at Greenwich 230 at 13,780*l.* 13*s.* 6*d.* and at St. James's 29 at 656*l.* Among the statues, the copy of the Borghese Gladiator (now at Houghton) sold for 300*l.* Apollo 120*l.* One of the Muses 200*l.* Dejanira 200*l.* &c. These prices, great as they may appear for the time, were given by foreign agents employed by Cardinal Mazarine, for his palace at Paris. Don Alonzo de Cardenas, embassador to Cromwell, bought pictures and statues, which when landed at Corunna were conveyed to Madrid upon eighteen mules. Christina of Sweden and the Arch-Duke Leopold, governor of Flanders, were considerable purchasers.

Not



from the ruins of the Temple of Apollo at Delos<sup>y</sup>.

Lord Arundel having assembled in his gallery his various acquisitions from Greece and Rome, a period of his gratification arrived; and he was driven from his elegant retirement by the civil commotions, which were bursting into a flame of avowed hostility. He had adopted the following arrangement of his marbles. The statues and busts were placed in the gallery, the inscribed marbles were inserted into the wall of the garden of Arundel-house, and the inferior and mutilated statues decorated a summer garden, which the earl had made at Lambeth. We learn from catalogues, that the Arundelian collection, when entire, contained 37 statues, 128 busts, and 250 inscribed marbles, exclusive of sarcophagi altars and fragments, and the inestimable gems.

Not one of these princes offered to give up these acquisitions to Charles II. who perhaps did not regret it, as he had neither the virtue nor the taste of his father. Christina's purchases with the Odescalchi collection of statues, &c. were resold to Philip V. of Spain for the palace of St. Idelfonso.

<sup>y</sup> Complete Gentleman, p. 107.

In

In 1642 Lord Arundel left England, never to return, and died at Padua in 1646.

It is said that he took his collection with him, but it is more probable, that his gems, cabinet pictures, and curiosities only, suffered removal to Antwerp.

Of the fate of this collection, in the highest degree venerable to the English connoisseur, I have no apology to offer for a very minute account<sup>a</sup>.

When Lord Arundel died, he made an

<sup>a</sup> The very honourable notice taken of the earl of Arundel in lord Orford's *Anecdotes of Painting* (vol. ii. p. 124 to 133), precludes the necessity of encomium; but I have stated some facts more fully, and others are collected from the same sources.

In 1640, when at Dover, he made his will, which is given at length in the *Anecdotes of the Howard Family* by the late duke of Norfolk (8vo. 1769), and is a very manly and energetic composition, particularly when he implores Charles I. to do justice to his children, by the memory of his grandmother Mary Queen of Scots. He mentions his own monument to be erected in the sepulchral chapel at Arundel, upon which was a female figure to be represented as sitting, and to be carved by Francesco Fanelli, and the inscription to be written by his very learned librarian Franciscus Junius. His intention was not fulfilled.

equal

equal partition between his elder son and successor, and Sir William Howard, the unfortunate Viscount Stafford.

Henry, earl of Arundel (the restored duke of Norfolk) succeeded to the elder share, and being much under the influence of the learned Selden (who had been honoured by the friendship of earl Thomas) was persuaded to give the inscribed marbles to the University of Oxford. Evelyn, who had been instrumental to the original collection, added his suffrage. The same nobleman presented part of the library of the kings of Hungary to the Royal Society; and many very valuable MSS. to the library of the College of Arms.

In the general confiscation made by the parliament, the pictures and statues remaining at Arundel-house were in some measure included. Many were obtained by Don Alonzo de Cardenas, the Spanish ambassador to Cromwell, and sent into Spain, with the wrecks of the royal collection.

Arundel-house and gardens were converted into streets about the year 1678, when it was determined to dispose of the statues by sale. It was proposed by the agents to sell the whole collectively, but no purchaser could

could be found. A division into three lots was accepted. 1. Of those in the house; 2. of those in the garden; and 3dly, of those at Lambeth.

The first, principally consisting of busts, was purchased by Lord Pembroke, and are at Wilton. The second was bought by Lord Lemster (the father of the first earl of Pomfret), who removed them to his seat at Easton Neston in Northamptonshire. The price was only 300*l*. For the last lot in Cuper's Gardens, near Lambeth, no purchaser appeared till 1717; when Mr. Waller, of the poet's family, gave 75*l*. and conveyed them to Beaconsfield in Buckinghamshire. Mr. Freeman Cook had afterward half of them, which are at Fawley Court, in that county<sup>b</sup>.

Upon the recommendation of Lord Burlington, who had invited him from Italy, Guelfi, a scholar of Camillo Rusconi, was employed by Lord Pomfret to restore the imperfect statues and torso's. His heavy figure

<sup>b</sup> Some fragments since discovered in digging foundations for houses in the Strand were sent to Worsop Manor. Dr. Ducarel procured etchings to be made from them.

on the monument of Secretary Craggs in Westminster Abbey is a disgraceful proof, how little qualified he was as an artist for so important a task. He misconceived the character and attitude of almost every statue he attempted to make perfect; and ruined the greater number of those he was permitted to touch.

Mere workmanship is a very insufficient qualification in him who would regain the perfection of any antique fragment. Yet even this Guelfi did not possess.

In the year 1755, Henrietta Louisa, Countess Dowager of Pomfret, presented the whole of them to the University of Oxford, whose gratitude was expressed in an oration by Mr. T. Warton, then professor of poetry. They were consigned to an unoccupied room of the schools, where they remain, in a state very unworthy of them. It is said, that the late Lord Litchfield once intended to rescue them from their present oblivious station, and to build a receptacle in which they might be displayed to advantage<sup>1</sup>.

<sup>1</sup> For this purpose the late Dr. F. Randolph, of Alban Hall, Oxford, bequeathed 1000*l*.

professes to have been greatly assisted in his account of the statues and their characters, by Mr. Wood, the celebrated traveller to Balbec and Palmyra.

It appears, that Mr. Wood was better versed in architecture than in ancient sculpture. The drawing of the statues is, in repeated instances, extremely faulty and incor-

	£.	s.	d.
Pictures.....	812	18	0
Prints.....	168	17	4
Drawings.....	299	4	7
Japan.....	698	11	0
Gilt and other Plate.....	462	1	0
Crystal Vases.....	364	3	0
Agate Cups.....	163	16	0
Jewels and Curiosities.....	2467	7	10
Medals.....	50	10	6
Odd lots of Plate.....	170	6	7
Cabinets and China.....	1256	19	0
Household Furniture.....	1199	3	0
Several other lots.....	738	13	2
Total..	8852	11	0

We can scarcely calculate the real value from this account, for connoisseurs were very few in 1720, and low prices were taken. What would such a collection produce in 1800, with any analogy to sales, as they are now conducted?

rect,

rect, and will bear no comparison with similar works of Italian engravers.

Every lover of the arts will feel a real satisfaction in anticipating the early application of the affluent fund established by Dr. Radcliffe for the embellishment of the University, to an edifice suitable to the reception of these valuable remains. A gallery, so constructed as to exhibit them in succession, without offering a crowd to the first view, would do honour to one of the national seats of learning and taste.

We have in this age many sculptors who are fully competent to the restoration of the Arundel marbles, and who could correct the errors, and supply the inability of Guelfi. Amongst our virtuosi, already the possessors of some of the finest relics of Grecian art, those might be found who would contribute their opinions, as to the original destination of fragments; and when they were assured, that their bequests would not share the present oblivion of the Pomfret Benefaction, might be induced to complete a museum worthy of Rome and Florence.

We should then, to use the expression of Peacham, “ transplant old Greece into England.”

R

land." The younger students of the university would be encouraged to cultivate the arts in science and practice, or would learn how to appreciate them; and those who visit Italy would be no longer conspicuous only for their ignorance of the subjects they profess to admire. We might then assert our claims, and be allowed them.

"Nos etiam habemus eruditos oculos<sup>1</sup>."

For the foregoing observations upon ancient sculpture I am much indebted to the criticisms of Abbate Winckelmann, but chiefly to the recollection of conversations with men of taste, when I surveyed the antiquities of Rome in 1796. It was in that portentous moment which immediately preceded the ruin or dispersion of so many of them. Modern virtuosi must be content to follow the unsteady light held out by Pliny, as to the early history of the arts of Greece, but the truest judgment of them may be formed upon the taste and precision of the elegant Quintilian.

Mr. Gilpin has remarked that "animated

<sup>1</sup> Cicero, Epist. ad Atticum.



action in statues is the acmè of the art, as in the Laocoon, the Gladiators, and the Pancratiasts at Florence. The Apollo Belvidere, &c. are in action, which circumstance is productive of grace. The Laocoon finds more admirers amongst real judges. It is the more genuine work of Greek artists." The late president of the Royal Academy observes, " of the many thousand statues which we have, it must be confessed, that their general character is bordering, at least, on insipidity." Such critiques carry a high authority, but may be just only in a limited degree, and be more applicable to Roman portraits, than to statues of Grecian simplicity and single action.

The Medicean Venus does not express strong emotion, yet has been seldom thought insipid. Perhaps the repose of the passions, after all, is most conformable to the powers of sculpture, where the attention is suffered to dwell upon the representation without being hurried through it by the violence of the action, or prejudiced against it, by the horror of the object.

It will be allowed that no circumstance has tended so much to improve the national

style of design and painting, as the introduction of so many genuine antiques or correct copies of them into England. Although so few existed here, when Richardson wrote his very useful essays on painting, he declares that "the genius who hovers over these venerable reliques, may be called the father of modern art<sup>s</sup>."

<sup>s</sup> Richardson's Works, p. 232.

## SECTION IV.

THE EARL OF ARUNDEL'S COLLECTION OF  
STATUARY NOW AT OXFORD.

---

"Marmoris aut eboris fabros aut seris amavit."

HOM. EP. I. I. p. 1.

"Statues of men scarce less alive than they."

POPE, Epist. to Jervas.

1. *Jupiter Fulminans*, a statue 2 f. 11½.—  
He is always represented in middle age without signs of decay, and never completely draped. Serenity distinguishes his heads from those of Pluto. Both have frequently the cap called "modius," from its resemblance to a bushel. His figures universally correspond with the Homeric description. There are fine statues and heads of Jupiter Fulminans at Florence; the Capitol, the Pio-Clem. Museum, and the Verospi Palace at Rome. This wants the right arm and the thunder-bolt.

R 3

2. *Minerva*

2. *Minerva Galeata*, a statue 8 f. 10½.—So restored by Guelfi, as the colossal torso only is antique. The ægis\* is displayed on the breast, and the tunic is scalloped and raised before. Pallas in every character is discriminated by the straight plait of the inner vest in the center.

3. *Minerva vestita Pacifera*, a statue 5 f. 6.—Said to have been formerly at Rome, where it was published by Bischof. It resembles a statue now in the Mus. Pio-Clem. published by Visconti, which was found in the temple of Peace. The hair is short, with a plain fillet; the right arm broken off, and the left is involved in the drapery, which is of good Greek sculpture.

4. *Venus with the Dolphin*, a statue 4 f. 5½.—In the attitude of the Medicean, but nearly five inches shorter. The head and left arm are restored. Guelfi discovered his ignorance of the antique by the style of the hair, which

\* Nunc quoque ut attonitos formidine terreat hostes  
Pectore in adverso, quos fecit, sustinet angues.

OVID. Met. l. iv. 863.

Guelfi has added the attributes given by Virgil.

“Parvamque ferens hastamque tremantem.”

ÆN. ii. v. 175.

is prim and crisped, as if fresh from the curling iron. The double knot on the crown of the head, when pointing toward the ears, is appropriate to Diana, and is the symbol of virginity. On many statues of Venus may be seen the hair collected in a double knot; but, in every instance, pointing to the fore and back part of the head. It is so in the "Venus Callipygis," which, though modern, is very classical: in the Medicean, it is tied in a knot behind only<sup>b</sup>.

5. *Venus Vestita*, a statue 4 f. 4½.—The antique part from below the breasts is of fine Grecian sculpture of the second æra; and the excellence of the drapery is scarcely exceeded by that of the Muse in the Mus. Florent. p. 17. I conjecture this to have been a Leda<sup>c</sup>, and that the swan was originally placed where the drapery is broken off, and the naked is shown. The restorations are very inferior, and the same blunder respecting the hair is repeated. It may be suspected,

<sup>b</sup> "Crinis erat simplex nodum collectus in unum."

OVID. Met. viii. 320.

The attribute of the Venus de' Medici is exactly described by the same poet. De Arte Amandi, l. ii. v. 613.

<sup>c</sup> Mus. Florent.

that the naked appearing in the fragmented part, was the work of Guelfi.

6. *Venus feminuda, e Balneo*, a statue 4 f. 1½.—The more ancient statues of Venus, as that called “the Coan” by Praxiteles, were draped. Of this statue the head and naked are superior to the draped parts; but the whole of good sculpture. In confirmation of the remark on No. 4, the hair has the double knot as in the Venus Callipygis in the Capitol at Rome, and it hangs in tresses behind, as in the Venus called “della Conchiglia” in the gallery at Florence.

7. *Musa Terpsichore*, a statue 3 f. 10¹.—Fortunately untouched by Guelfi. She is represented sitting, as that in the Mus. Pio-Clem. which this statue resembles in every particular. The lyre and the fingers of the right hand only are wanting; and the whole is well worthy restoration. The hair of the head is in the free Greek style, and much more animated than that of the statue I have cited in the Pope’s collection.

8. *Musa Clio*, a statue 4 f. 6½.—So called

¹ It may be worthy remark, that in statuary, there are four technical descriptions of stature. 1. Colossal; 2. Large life; 3. Life; and 4. Small life.

in Dr. Chandler's catalogue; but it has not a single attribute of that Muse; the total absence of such distinctions renders this statue indeterminate. A Nymph or Priestess in a similar attitude, with the head and arm resting in the lap, and sitting before a tripod, is called by Winckelmann a Pythian Priestess of Apollo considering the oracle. If the snakes were not wanting, it might be considered as Medusa or Nemesis, as a bronze in Lord Carlisle's collection. This figure has the *tænia*, which is usually omitted when the expression is that of violent grief, as in the *Andromache*<sup>d</sup>.

9. *Diana Venatrix*, a statue 4 f. 11½.—Much injured—wants arms; and the greyhound is modern. It exhibits some peculiarities of drapery<sup>e</sup>. Both the *tænia* and *zona* are

<sup>d</sup> Effusæque comas et apertæ pectora matres  
Significant luctum.

OVID. Met. l. xiii. 689.

<sup>e</sup> The vest of females was anciently fastened by two bandages. One which was tied close under the breasts, sometimes flat and broad, and at others twitted, but usually visible, was called (*Ταυία*) *Tænia*. The other was placed round the lower part of the waist at the junction of the hips, and was always concealed by the falling of the tunic.  
It

are concealed by drapery falling over them. The form of the cothurnus<sup>f</sup> is very perfect and singular, as the naked feet appear above the sandals.

10. *Flora*, a statue 4 f. 5½.—Is not unlike the celebrated *Flora* of the Medici collection, excepting the sandals, and a fuller drapery. Both hands are lost, and there is no positive attribute of the character. The knotted trunk of a tree upon which the left arm rests, is not sufficiently discriminative of the Goddess of flowers.

11. *A Bacchanal*, a statue 4 f. 1½.—In its present restored state one of the most striking in this collection. The left hand is elevated and holds a bunch of grapes, at which he is looking wistfully; the right holds another

It was called (*Ζώνη*) *Zona*. “*Solvere Zonam*” is a well known phrase. The *Cestus* of *Venus* (*Κεστός*, *Ἰλιάδ.* v. 219—223) was the *Zone*.

“*Nuda genu vestem ritu succincta Dianæ.*”

OVID. *Met.* l. x. 536.

<sup>f</sup> ——— “*levi de marmore tota*

*Punico stabis suras evincta cothurno.*”

VIRG. *Ecl.* vii. 31. *ÆNEID.* l. i. 230,

237. OVID. *Fast.* l. v. 195.

wi



with a patera, close to the thigh. The head, both arms, right leg, and vine trunk, are restored by Guelfi. Abbate Winckelmann disproves the pretensions of this statue to the representation of a young Bacchus, from the short crisped hair, which is never seen on the genuine statues of that deity<sup>g</sup>. Another proof that it was not originally Bacchus, is, that to the left foot is attached the "scabillum<sup>h</sup>," as similar to that of the Bacchanal or dancing Faun at Florence. The elevation of either foot is not so characteristic of Bacchus, as of those by whom his orgies or mystic dances were celebrated.

12. *Hercules Juvenis*, a statue 4 f. 4.—The body is disproportioned to the legs, which

g "La chioma di Bacco suol esser lunga quanto ella d'Apollo, ma meno innanellata, per esprimere anche ne capelli morbidi e floschi la mollezza di questo Dio; onde scorgendosene il contrario ne capelli corti e recisi d'un preteso Bacco nel Museo d'Osford; non credo che tale statua anticamente abbia rappresentato questa Deità." Mon. Ined. T. i. 58.

<sup>h</sup> Scabillum, quod ex uno pede sonare consueverunt, inde sonipes. Qui scabillum sonabant (Οἱ ποδο-ψοφοί) vocantur. Salmasii in Plin. Exercit. p. 998. It was an instrument used in the orgic dances to regulate the time.

have

have been adapted to it, probably before it was Lord Arundel's; for the whole is of bold antique sculpture. The statue is naked; the left arm holds the Lion's skin and other drapery; and as the right is broken off, it is not easy to determine how it was employed. In the head is the known character of Hercules; but other circumstances belong rather to an Athleta.

13. *Hercules with the Nemæan Lion*, 2 f. 8.—A repetition, in small, of the Florentine. Mus. Florent. pl. 55.

14. *Harpocrates-Cupido*, a statue 2 f. 5½.—As described by Ovid. The head is modern and unappropriate.

15. *Hymen*, a statue 5 f. 7½.—The greater part, if not the whole, modern.

16. *A Terminus*, 5 f. 8.—Evidently made up from several fragments without judgment.

17. *Camilla*, a statue 6 f. 3¼.—Or rather, as the torso only is antique, a Puella Venatrix, perhaps Atalanta. The zone is fastened by a fibula or clasp<sup>1</sup>.

<sup>1</sup> "Venit Atalanta Schoenei pulcherima virgo  
Rafilis huic summam mordebat fibula vestam."

OVID. Met. l. viii. 318.

18. *Paris*

18. *Paris Judex*, a statue 3 f. 3½.—Of merit and curiosity; as it exhibits the ancient Phrygian habit\* completely, in every part. The hand which is supposed to have held the apple is lost, and the nose is mutilated, which destroys the air of the countenance. The Phrygian bonnet, trowsers, and sandals, are perhaps unique in the same figure. Of bold Greek workmanship and very freely designed.

19. *Antinous*, a statue 5 f. 10½.—Torso very masterly, though the statue is composed of many parts, such as the head, both arms, the left leg, and the right foot. At present, it has no analogy to any authenticated statue of Antinous. The ostensible figure is that of an *Athleta*, with a strigil, as used in the public baths.

20. *Puella Græca*, a statue 4 f. 11½.—There is an exact co-incidence in the height of this statue and that of the *Venus De' Medici*,

\* The Phrygian or Scythian habit is shown in a bas-relief (in the Borghese collection) of the story of Apollo and Marsyas, in which three Scythians are introduced. Winkelmann Mon. Ined. No. 42.

and

and it is apparently of the same æra of sculpture. It has not been sacrilegiously mended, like many others, though the arms are deficient, one above, the other below the elbow. A simple, long and flowing stole scarcely conceals the shape, the outline of which is exquisitely marked. The head is equally elegant. This is a true specimen of Greek sculpture, when simplicity was principally and happily studied, and consummate grace was the effect produced<sup>1</sup>.

21. *Puella Græca* - 4f. 10  $\frac{1}{2}$  a statue.

22. ————— 3f. 4 a statue.

The drapery of the first of these is simple and accurate. The stole is unconfined either by a tænia or zone. Of the other the drapery is thrown into easy folds, the hands wrapped up and the vest fastened by a single cord; which is not seen on the statues of female deities. The tænia of the Muses is worn very high and broad.

23. *Cupido dormiens*, 2 feet long.—Of black

<sup>1</sup> *Virginis est vera facies, quam vivere credas;  
Ars adeo latet.*

OVID. Met. l. x. 250.

and

and white marble. The bow and quiver are lying near him.

24. *Somnus, Morpheus five Cupido, alatus*<sup>m</sup>.—Fractured. Roses and poppies are strewed near him, and a lizard at his feet. It has been conjectured, that the lizard implies the name of the sculptor, but without proof. It is said of Saurus and Batracus, two architects of Lacedæmon who were employed to build the Portico of Octavia, and prohibited by Augustus from placing their names on any part of the building, that they expressed them by a lizard and a frog.

25. *Boys*.—A fragment of a bas-relief. One is represented as supporting the other, who is fainting, as at the point of death. The thought is extremely beautiful, and the execution good.

25. *A Sarcophagus*.—With many figures. Hector dragged round the walls of Troy.

<sup>m</sup> The Lizard is the proper attribute of Somnus, because it sleeps the greater part of the year. His wings are described by the poets as being black. Ovid. Met. l. ii. v. 623. 649. and Statius Theb. l. x. 108. The statues of Somnus, or Cupido, under his character, are generally of ebony, basalt, or marble of a dark colour, as those so celebrated at Florence and in the Maffei.

The introduction of the Trojan horse, &c. Roman sculpture.

27. *A Sarcophagus*.—Upon which are designed winged boys, with the ægis in the center and two sphynxes. When in the possession of Lord Arundel a bust of Germanicus was placed upon it, from which reason only, it has been erroneously called the tomb of that Emperour. Of coarse Roman sculpture.

Numerous fragments of Sarcophagi, Bas-reliefs, Cippi, Altars, &c.

Lord Arundel, when at Rome, procured permission to dig over the ruins of several houses; and is said to have discovered, in subterraneous rooms, the following statues, all of which are presumed to be portraits of a consular family, and not of the distinguished characters to whom they have been attributed, without enhancing their merit. That so many were found together, will be accounted for, as it was the custom of the Pagan Romans to conceal these portraits of their relatives from the iconoclastic zeal of the Christians, when they had obtained the power to indulge it.

28. *Vir Consularis*, statue 6f. 10.—The drapery

drapery is very bold and fine. The attitude appears to be that of public speaking, and he holds a "sudarium" in his right hand, and in his left a roll.

This statue is said to be the celebrated Cicero; and, as I dissent from the more common opinion, I beg to offer a few cursory remarks<sup>a</sup>.

We have the authority of several of the Roman writers, that it was customary to change the heads of statues, which were sometimes of bronze, and to give them a new character. It was no unusual flattery to the reigning Emperour, to remove the heads of past tyrants, and replace them with his own<sup>o</sup>. Caligula caused his head to be ingrafted on the statues of his predecessors<sup>p</sup>. In private families, by removing the head a new portrait was made. A knowledge of this fact will account for the discovery of so many disjointed heads and decapitated statues. Another circumstance is likewise worthy notice, which is, that when they were first taken out of the

<sup>a</sup> Ea quæ disputavi, differere malui quam judicare. Crc.

<sup>o</sup> Pliny and Suetonius. Cicerō, Epist. 4. ad Atticum.

<sup>p</sup> Suetonius. Caligula, c. 22.

ground and placed in the hands of mercenary or ignorant artists, the restored statue always bore the name of some eminent character. Suspicions of genuineness are therefore at least allowable, and often justified, of those statues the heads of which are evidently ingrafted.

The head on this statue is disproportionately small, and appears not to have originally belonged to it. Plutarch, who died in the reign of Trajan, is the first who mentions the peculiarity of the wart or "cicer" in the countenance of the great Roman orator. As the size of the statue exceeds life, it could not convey a portrait of Cicero's person<sup>9</sup>; nor is the style of drapery of the Augustan age.

So well convinced are the Italian antiquaries of the extreme uncertainty of deciding upon every head marked with a "cicer" as a genuine representation of Cicero, that the claim to originality is not admitted in any bust or statue which they possess.

At Venice is a statue nearly as large as this, and the most celebrated bust is in the Mattei collection at Rome; the pretensions

<sup>9</sup> Plutarch. in Vit. Ciceronis.



of neither of which are allowed. Mr. Blundel, of Ince in Lancashire, has a consular figure which very nearly resembles the habit and attitude of this statue, the head of which has not been separated from the body.

29. *Vir Consularis*, a statue 7f. 3.—Anorma, or antique square, having been placed in the left hand of this statue, it has long, for no other reason, borne the name of Archimedes. It is of Græek sculpture in the consular times, and the open breast is particularly fine\*. The right arm is broken off near the shoulder. The whole figure and drapery are much like the orator Marcus Antonius in the Pembroke collection at Wilton.

30. *Vir Consularis*, a statue 6f. 6.—Called Caius Marius. There is a statue of C. Marius in the Capitol, not esteemed to be genuine, and the famous busts of Marius and Sylla in the Barbarini collection are attributed to fictitious heroes, by some learned antiquaries. The features of this head do not correspond with those above mentioned; but if it be a

\* To this excellence of sculpture Ovid alludes, "Pectoraque artificum laudatis proxima signis." Met. l. xii. 398.

consular portrait only, which I suspect, this statue has considerable merit. In the gallery at Florence are several anonymous statues in consular robes, which have not been depreciated by being classed only as “*Viri Consulares*.”

31, 32, 33, 34, 35. *Roman Ladies*, statues.—The size of life. In these, as in most of the other statues the polish is lost by the decomposition of the marble from its having been exposed to the atmospherical air in Arundel gardens. There were six Roman Ladies in the Medici gardens at Rome, which were removed to Florence in 1788, and now stand in the Loggia dei Lanci. These are of the same style and æra, and of equal sculpture.

36. Has a vest of transparent drapery in broad folds, noticed by Winckelmann\*. 37. Is in the character of Mnemosyne. The air of the head majestic and the arms folded in the drapery across the breast, of very excellent workmanship. 38. Has been conjectured by the virtuoso, Lord Pembroke, to represent Sabina† the wife of Hadrian; and 39. to be Julia Augusta.

Ten torfos, less than life, are draped, and

\* Mon. Ined. T. i. p. 87.

† The most beautiful statue of Sabina is in the villa Mattèi at Rome, in the character of Juno.

appear

appear to have been portraits of Roman ladies. Of the naked, there are several of great value as yet undeformed by heterogeneous additions. One of Venus, and another of Hermaphroditus, may be selected as the most excellent, and worthy of judicious restoration. In the last mentioned, the right arm ascending is usually bent behind the head, to express effeminacy, a posture of which this torso is capable, as appears from its being broken off at the shoulder.

There are sixteen busts. The colossal head of Apollo and the Niobe, are evidently fragments of statues.

The figure of a man, as low as the breasts, with extended arms in bas relief, is a great curiosity. He spans six feet eight inches and a half. On the same stone is traced out the sole of a foot, which measures exactly nine inches and a half. It is supposed, that these are ancient Roman measures. Some remains of the same kind are preserved in the Capitol at Rome.

The inscribed marbles, consisting of 250 pieces, were chiefly collected in the Levant, by William Perry. The far-famed Parian Chronicle, and several treatises relative to Priene, Magnesia, and Smyrna, were purchas-

ed in Anatolia. These have employed the most profound erudition, and have been very satisfactorily elucidated<sup>u</sup>. When first brought to England they were placed in the gardens of Arundel-house; and afterward, when presented to the university, in a wall opposite the Theatre. It is fortunate for the learned world that Selden decyphered some of them on their arrival; for less than one century's exposure to our atmosphere had more completely effected their obliteration, than twenty centuries had done in the genial climate of Greece. They are now secured from such destruction in one of the public schools, and are the most genuine collection in Europe, having been brought immediately to England, and not previously subjected to conjectural emendation.

Much learning has been exhausted to invalidate or establish the authenticity of the Parian Chronicle<sup>x</sup>; but those who are most conversant

<sup>u</sup> Marmora Arundeliana were first published by Selden 1628, by Prideaux in 1676, by Mattaire 1732, and much better by Chandler in 1763.

<sup>x</sup> The Parian Chronicle is dated 264 years before Christ, and records the events connected with Greece for 1318 years. It has been translated by Scipio Maffei, Du Fresnoy, Dr. Playfair, and Mr. Robinson. See a dissertation concerning

conversant in the form of the letters, probably the best criterion, give an unanimous suffrage in its favour, as being one of the most curious and interesting marbles now to be found in any museum.

To the Arundelian marbles some additions have been made by Sir George Wheler and Mr. Dawkins, both celebrated travellers in the Levant; and the whole have been splendidly illustrated in the "*Marmora Oxoniensia*," by Doctor Chandler, who has likewise visited and described the antiquities of ancient Greece.

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THE EARL OF PEMBROKE'S COLLECTION OF  
STATUARY AT WILTON, WILTSHIRE.

A CATALOGUE of this collection, which includes nearly 300 pieces of sculpture, has

cerning the authenticity of the Parian Chronicle, 8vo. 1788, and Gibert's observations sur la Chronique de Paros. Acad. des Inscript. Tom. 23. A vindication of the Parian Chronicle, in a letter to Mr. Robinson, by the Rev. J. Hewlett.

been repeatedly printed in the "*Ædes Pembrochianæ*," particularly in a recent edition, with many classical references, and judicious observations on the arts.

Thomas earl of Pembroke began his collection of statues at Wilton about the close of the last century. He purchased such of Lord Arundel's as had been placed in the house, and, by consequence, had escaped the injuries of this climate, so conspicuous in those at Oxford. They were principally busts. Lord Pembroke was particularly partial to that description of sculpture, as no less than 173 are seen at Wilton, on marble termini. The scrutinizing eye of the connoisseur will not allow many of this great number to be either antique or genuine portraits. But the Wilton collection originated in others, beside the Arundelian. When the Giustiniani marbles, in which were 106 busts, were dispersed, they were purchased chiefly by Cardinal Albani, and Lord Pembroke. Cardinal Richlieu was assisted by Lord Arundel, when forming his collection of busts, with intelligence respecting many in Italy, which he afterwards procured. These were incorporated with Cardinal Mazarine's marbles, many of which had been  
bought

bought when Charles the First's statues and pictures were exposed to public auction, by a vote of Parliament. When the Mazarine collection was likewise sold, Lord Pembroke was a principal purchaser, to which were added some fine busts from Valetta of Naples; a complete assemblage of all these forms the present extensive and magnificent collection at Wilton.

In surveying these splendid remains of ancient art, every visitant will form his own selection of such as appear to be more eminently beautiful or excellent, independently of the decisions of connoisseurs. I will not therefore attempt a list of such as claim immediate admiration, lest any of my readers should complain that I had omitted those with which they were most satisfied<sup>1</sup>. But by transcribing that already given to the public by one of the most judicious and refined critics of the present day, taste and a love of truth will be equally gratified<sup>2</sup>.

<sup>1</sup> Ne quisquam queratur omisso forte aliquos eorum, quos ipse valde probet. QUINCTIL. l. x. c. i. p. 200.

<sup>2</sup> Observations on the Western Part of England by W. Gilpin, M. A. 8vo. 1798, p. 104, 106.

“ A small

"A small statue of Meleager, or an Athleta. An Amazonian queen less than life, the attitude and expression of which are both excellent. A groupe of Hercules dying, attended by Pæan. A colossal Hercules 7f. 10 high, holding the Hesperian apples, which has great muscular expression.

Saturn holding a child; much resembling the Silenus with Bacchus in the villa Borghese.

The father of Julius Cæsar; the attitude of this figure is very noble.

Marcus Antonius, the orator; the attitude of this, too, is admirable.

Venus holding a vase: this figure, if looked at on the side opposite the vase, is pleasing, but on the other side, it is awkward.

A Naiad, the upper part of which is beautiful. Apollo in the stone hall; the body is better than the hands.

Cleopatra and Cæsarion are esteemed; we did not see much merit in them. There is at least no feminine beauty in Cleopatra."

The column of white Egyptian granite, out of Lord Arundel's collection, stands before the house. The height is thirteen feet and a half, the diameter 22 inches, and lessens scarcely



scarcely two inches at top. Mr. Evelyn bought it at Rome, where he was informed that it had been originally placed by Julius Cæsar before his temple of Venus Genetrix. The statue of Venus on the top is very beautiful, but not antique.

The Venus picking a thorn out of her foot (although omitted by Mr. Gilpin) is of superior sculpture. The attitude is more easy than that of the same subject at Florence; and the expression of pain much more natural. It is scarcely less admirable than many of genuine Greek sculpture. Among the busts are noticed, "Miltiades; Hannibal; Pindar; Hadrian; Cleopatra, the sister of Alexander; Lepidus; Sophocles; Pompey; Nerva; Labienus Parthicus; Semiramis; Marcellus Junior; Metellus imberbis; Diana Lucan; Caracalla; Alcibiades; Cecrops; Vitellius and Galba. Pyrrhus of Epirus (or rather Mars) is particularly fine. A collossean bust of Alexander is striking; but the head seems rather too long."

Among the Relievos, those most admired are "Curtius, similar to that in the villa Borghese; two Cupids; Saturn; some boys eating grapes; Ulysses in the cave of Calypso;

Saturn crowning the Arts; Cupid at the breast of Venus; the story of Clælia; Silenus on his ass; Galatea; Cupids and boys; a boy on a sea-horse; a victory, the composition of which is very good; a priestess sacrificing, in which the animals are particularly fine; a nuptial vase, both the form and sculpture of which are elegant." This vase is made from a block of jasper.

Upon a votive relievo is an inscription, written in the manner called Boustrophedon, concerning the originality of which doubts are entertained. The form of the letters does not exactly correspond with the Sigæan inscription, which is allowed to be genuine, and of which fac-similes have been engraved, the last time, in Mr. R. Payne Knight's very learned and ingenious Analysis of the Greek alphabet.

## SECTION V.

To follow the history of the introduction of antique statuary into England, I shall place the notices with which I have been favoured, or have been able to collect, in a kind of chronological series.

During a great part, even of the present century, the Arundel and Pembroke collections were alone and unrivalled. A few excellent copies of the antique, in bronze or plaster, were admitted as single embellishments of the palaces of our nobility. But the more frequent ornament of libraries and saloons were busts by modern sculptors. Our national taste in gardening, borrowed from the French and introduced by Le Nôtre, afforded constant employment to the mere carvers of images, which seemed "to take the air" in every garden, in the prevailing mode  
of

of the age\*. Fashion universally superseded judgment or taste. I remember an anecdote which belongs to that day, and will venture to give it.

A gentleman of one of the western counties had purchased two capital antique statues in marble at Rome; had brought them to England, and placed them in his garden. His son and successor was not a virtuoso, and had married a city lady addicted to fashionable improvements. She directed these ill-fated marbles to be painted, in order, as she observed to her friends, "that they might look like lead."

Dr. Mead, the celebrated physician to king George the Second, had a small collection, which was sold at his death. A statue of Hygeia was bought by the late Lord Litchfield, and is now at Ditchley. There were likewise Livia, the wife of Augustus, in the character of Ceres; Flora, antique and perfect; and a Hercules by Algardi; with a Venus

\* In the beginning of the century, these magazines of images were in Picadilly, and excited a constant topic of national ridicule from all foreigners of taste. Their imitations of the antique were wretched beyond all criticism.

dormiens by Bernini, probably that now at Wilton<sup>b</sup>.

His busts were, the Homer in bronze, now in the museum. Cicero of basalt, exactly resembling the Medici bust, but of a different colour. Augustus, Marcellus, Antinous, and Meleager.

About this time, Thomas Coke, earl of Leicester, completed his sumptuous palace at Holkham in Norfolk, and furnished a gallery with statues. In 1755, the younger Brettingham, son of the architect, was commissioned by Lord Leicester to procure antiques in Italy. Of the statues, the best are the old Faun; Lucius Verus in a consular habit; and Diana: and among the busts, those of the elder Brutus and Seneca. Sir Robert Walpole had embellished his superb house at Houghton in Norfolk with several busts and heads of considerable merit, collected likewise by Brettingham. From some account of them, I pass to the review of another gallery, which the late Earl of Egremont, having ap-

<sup>b</sup> Bernini made the matras for the celebrated Hermaphroditus in the Borgheze palace; and as this figure of Venus has exactly the same proportions, and nearly a similar attitude, it is not improbably a rival attempt.

pointed

pointed Brettingham his agent at Rome, completed at Petworth in Suffex. Several of these marbles were obtained by private sale from the most celebrated collections.

The popes and cardinals of the Barbarini, Borgheze, and Giustiniani families, when they formed their collections from recent discoveries, exhibited only the more perfect statues, or such as were capable of restoration. The fragments and torsos were then consigned to cellars, from whence they have been extracted piecemeal by the Roman sculptors; by Cava-  
ceppi, Cardelli, and Pacili, in particular, who have restored many of them, with wonderful intelligence and skill. The elder Piranesi was equally ingenious in composing vases and candelabra from small fragments of more exquisite workmanship.

These artists have found, in several of the English nobility and gentry, a very liberal patronage. Some of those fine specimens of the arts, which are now the boast of our nation, have been obtained from them. Other opportunities have not been wanting. The well-known collections of the Barbarini, Mattei, and Negroni palaces, have been frequently diminished,  
cd,

ed<sup>c</sup>, by the disappearance of a famous marble, for the secret supply of the necessitous individuals of those families.

Within the last thirty years, three gentlemen established themselves at Rome, who exerted much address and knowledge of the subject, to promote a growing inclination for the possession of antique sculpture, in several Englishmen of rank and opulence, who were then on their travels in Italy. Mr. James Byres, an architect; Mr. Gavin Hamilton, who painted some subjects from the Iliad in the villa Borgheze with truly classical correctness; and Mr. Thomas Jenkins, the English banker at Rome, were actively instrumental in recovering, from oblivion or neglect, many a relique of the antique, which may vie with the choicest specimens in the galleries of the Italian princes. It occurred to the gentlemen above mentioned, that the Campagna of Rome had been imperfectly investigated, whilst the city itself was an exhausted mine. The Pope gives his permission for this kind of adventure, upon the following conditions.

<sup>c</sup> The Giustiniani collection was the first in Rome, a part of which was publicly sold.

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When

When an excavation is made, the antiquities discovered are divided into four shares. The first goes to the Pope, the second to the "Camera" or ministers of state, the third is the lessee's of the soil; and the last is the right of the adventurer. His holiness sometimes agrees for the pre-emption of the whole; and sometimes all the shares are bought in by the contractor, before the ground is opened. In consequence of these researches, the villa of Hadrian at Tivoli, the city of *Gabii*, and many other places in the vicinity of Rome, have amply repaid the labour of examination, and the public curiosity.

*Hâc arte, Pallas et vagus Hercules  
Eductus, arces attulit Angliæ.*



THE COLLECTION OF MARBLES MADE BY  
THE LATE EARL OF LEICESTER, AT  
HOLKHAM, IN NORFOLK.

- 1, 2. Two young Fauns, standing with one leg across the other and playing on pipes. Their attitude is the same as that in the villa Borghese, to which, in character and workmanship, they are very little inferior. One was purchased of Cardinal Alexander Albani, and the other of Cavaceppi the sculptor, who restored them both.
3. A statue of Neptune; both arms and the trident are restored by Carlo Monaldi.
4. A statue of Faunus, very intire and capital: the two hands, and part of the lituus which he holds, are the only modern additions. It was dug up in the Campagna of Rome, and first purchased by Cardinal Albani.
5. A statue of Meleager. The left arm, legs, and boar's head, were added by Cavaceppi.

T 2

6. A statue

6. A statue of Venus; the drapery very fine.

7. A statue of Apollo; the legs are modern sculpture.

8. Diana. This celebrated statue was purchased and sent from Rome by Lord Leiceſter, for which he was put under an arreſt, but ſoon liberated at the inſtance of the Grand Duke. For the conveniency of removal, it has the peculiarity of being made of two pieces of marble; the upper one is fitted to the lower, under the folds of the drapery above the cinſture, which conceals the joint. The right arm is raiſed, and the hand bent backward, in the attitude of reaching an arrow from her quiver. The head and ſome of the fingers were reſtored by Camillo Ruſconi. It is mentioned by Spence in his *Polymetis*, who conjectures, that it was once in the poſſeſſion of Cicero, from a paſſage which he quotes. There is a tradition, that this ſtatue coſt Lord Leiceſter 1500/.

9. A ſtatue of Bacchus; the right hand and left arm are reſtored by Cavaceppi.

10. A ſtatue of Lucius Verus in fine preſervation, purchased at Rome by Kent the architect.

11. A ſtatue

11. A statue of Lucius Antonius, very beautiful; the head and right arm are admirably restored by Bernini. Brought by Lord Leicester from Rome.

12. A colossal statue of Juno. It was a fragment belonging to Cardinal Albani, and was restored by Cavaceppi.

13. A colossal statue of Agrippina, deified as Ceres.

14. Under the portico in the Billiard-room is placed a colossal statue of Jupiter. The attributes which constitute this character are modern, as are the arms, which have been well restored by Wilton. For this reason, it cannot be considered as having been indisputably a statue of Jupiter, when in a perfect state. It was Kent's idea, so much admired by Mr. Walpole (*Anecd. of Painting*, vol. iv. p. 110) to place it on the summit of the grand staircase, which leads from the hall to the saloon. The certain inconvenience it would have occasioned by obstructing the entrance, already too narrow, was probably the reason why so noble an idea was never adopted.

15. A bust of Brütus.

16. A bust of Seneca.

T 3

17. A colof-

17. A colossal bust of Juno.

18. A colossal bust of Lucius Verus.

These are both excellent; the latter was discovered in cleaning the port of Nettuno. There are several other busts, of which, if they are original, many repetitions will be found of superior merit in other collections. They are chiefly of the middle empire.

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THE EARL OF EGREMONT'S COLLECTION OF  
STATUARY AT PETWORTH, SUSSEX.

1. A PHILOSOPHER sitting, draped; no part is naked. The head is not its own, but of a fine character and style of sculpture. Both arms and the left leg are restored.

2. A Philosopher or consular figure sitting. The head is not its own, but conformable to the character of the body. The breast and right arm are naked, as in the Marcus Antonius at Wilton; and the left arm from the elbow, and the right foot and arm from above the  
the

the ankle where the drapery ends, are restored.

These statues are of bold Greek sculpture, and were procured from the Barbarini palace.

3. Camillus with a Pig, which he holds by the legs before him, a very fine statue of the same æra, and nearly perfect.

4. A statue of Diana habited in a Faun's skin, small life. The arms are modern, and the head, though antique, hardly belonging to it.

5. Apollo or Trophonius, an oracular priest worshipped as a deity in Bæotia<sup>a</sup>; naked, with his right arm resting on the trunk of a tree, around which a serpent is entwined, and drapery is thrown over the top. The hair differs from its usual form on the statues of Apollo, and is brought up short to the crown of the head. Part of the nose, left leg, and right arm, are restorations.

6. A female figure draped. The head, right arm, and left hand, are modern additions.

<sup>a</sup> Cicero de Nat. Deor. l. iii. 19, 20.

tions. Abbate Winckelmann<sup>b</sup> considers this statue as Venus.

7. Apollo Citharæda, a statue habited in a pallium hanging loose before and behind, and open on each side, which discovers the naked. It is joined by fibulæ on the shoulders. On the feet are sandals. The right arm with the plectrum, is modern. The drapery of this statue is particularly excellent. Affixed to the trunk which supports him is a necklace composed of ova, as on the statue in the villa Albani. The hair, like that of a Muse, is brought back, as if radiated, tied behind, and falls on the shoulders, and from under each ear, hang two ringlets. It is less than life; five feet high.

8. Vir Confularis, a statue draped, of Roman sculpture, the head not its own, but excellent, and the hands modern.

9. A statue of a Matron draped; the head, which resembles Agripina, the younger Nero's mother, is not its own. The feet are covered with slippers pointed at the toe, and the drapery is light, close, and falls in small

<sup>b</sup> Monum. Ined. T. ii. p. 37.

plaits,

plaits. Restorations are the nose, the whole right arm and shoulder, with the left arm.

10. Ganymede with the Eagle, a statue larger than life. The wings are open, one of which surrounds the thigh. It is a very good antique copy of an exquisite original. The head and right arm of Ganymede, and the beak of the eagle, have been supplied.

11. Helenus the Priest of Apollo, a statue of the size of life, habited in a Phrygian tunic which falls to the knees. Although fitted to the body, it has a loose appearance, and is without a girdle; a circumstance which indicates divination or the office of a prophet. The hair is collected in distinct round masses or curls, and is crowned with a laurel leaf. The arms from above the elbows, and both legs, are modern. From what remains of the arm, it appears to have been originally covered with a close sleeve, and a small part of the left leg exhibits the Phrygian buskin, which has straps of leather, shaped like the proboscis of a sword-fish.

12. Athleta anointing himself, a statue. The whole has been pumiced. The character is strong and muscular, and suitable to the  
the

the profession. The right hand with the elbow, the fingers of the left, and both legs, are not antique.

13. A statue of a Faun, standing cross-legged, and leaning against the trunk of a tree. It is one of the frequent repetitions of the subject, exactly resembling that in the Capitol.

14. A statue of Silenus Canephorus, or as bearing a basket on his head; and other symbols, antique and curious.

15. A Roman youth, in a toga with a scrinium by his side. Of coarse sculpture and much repaired.

16. A statue of a young Faun. Upon the plain pilaster which serves to support it, was a Greek inscription of several lines, which are now so much obliterated, that the sculptor's name "ΑΠΟΛΛΟΝΙΟΣ," and the word "ΕΠΟΙΕΙ," only are legible<sup>c</sup>. The head,  
whole

<sup>c</sup> The famous torso of Hercules in the Vatican is the work of this artist according to the inscription on the plinth, "ΑΠΟΛΛΟΝΙΟΣ. ΝΕΚΤΟΡΟΣ. ΑΘΗΝΑΙΟΣ. ΕΠΟΙΕΙ." The names we see inscribed on several celebrated statues are those of copyists, which is implied by the word "ΕΠΟΙΕΙ" (faciebat non invenit), for "ΕΠΟΙΕΙ" is said



whole neck, the right shoulder and arm, and the left arm from the shoulder, have been broken off. They have been restored without

to have been put diffidently, as to a work imperfect or not original; whilst "ΕΠΟΙΗCE," which means a complete performance, is rarely used. Pliny asserts in the preface to his Natural History, that Apelles and Polyclethus designated their pictures with "ΕΠΟΙΕΙ" only; as if the art had been imperfect, or their own efforts incapable of true excellence. He mentions that there were three pictures only to which "ΕΠΟΙΗCE" was affixed by them; probably as being their best performances, but leaves them unspecified in the course of his history. We learn from him, that several artists concealed their names under hieroglyphics and devices. Phidias inscribed his statues of Jupiter Olympus "ΦΕΙΔΙΑC. ΧΑΡΜΙΔΟΥ ΤΙΟC. ΑΘΗΝΑΙΟC Μ'ΕΠΟΙΗΣΕ." (Pausan. l. v.) and on the plinth of the Venus de Medici is written "ΚΛΕΟΜΕΝΗΣ. ΑΠΟΛΛΟΔΟΡΟΥ. ΑΘΗΝΑΙΟC. ΕΠΟΙΗΣΕΝ." Plutarch, in his life of Isocrates, says, that the statue of that orator, erected by Timotheus, had this inscription "ΔΕΟΧΑΡΟΥC. ΕΡΤΟΝ." This artist is recorded both by Pliny and Pausanias. The Farnesian Hercules is marked "ΓΑΙΚΩΝ, ΑΘΗΝΑΙΟC ΕΠΟΙΕΙ." Inscriptions in rhythm were sometimes written on the plinth; as the very elegant epigram on the base of the exquisite Cupid by Praxiteles, which is attributed to Simonides. Anthol. l. iv. c. 12. Epig 53; and Athenæus, l. xiii. a 591. But the greatest uncertainty relative to the genuineness of these inscriptions originated in the ignorance or fraud of those who have restored them on their statues.

out due correspondence with the general action of the figure, which is very fine. The rustic shape and muscular agility, which, in every antique instance, partakes of that of the goat, are expressed with great truth and skill. This superior piece of art was discovered near Rome by Mr. Gavin Hamilton, who sold it to Lord E.

17. A statue of Juno; the drapery of which is good; but the hands are modern, and probably the head.

18. A statue of a Nymph with Game; fragmented in many parts.

19. A statue of a Vestal. It is of delicate sculpture, but has been greatly injured.

tues. Phædrus alludes to this practice in his time, by mercenary artists in the application of a fable at the beginning of his fifth book. Vindex, a Roman and contemporary with Statius and Martial, was so well acquainted with the style of the different Greek sculptors, that he could decide without the assistance of the name. His taste and sagacity are praised by Statius (l. iv. silv. 6.) and Martial (l. ix. Epig. 45) concludes a dialogue between them, by making him exclaim,

Græce num quid ait Poeta nescis?  
Inscripta est basis indicatque nomen  
"Αὐτίκ' ἐγὼ," Phid.æ putavi,

20. An

20. An Amazon. The legs and arms are new.

21. A bust of a boy, with the *latus clavus*, perhaps Caracalla. Very excellent.

22. A bust of Septimius Severus. Intire excepting a part of the nose. Of coarse Roman sculpture.

23. A female bust, of which the features and head-dress resemble those on the medals of Julia Pia. It is a fine portrait. The uncertainty or misapplication of statues and busts as portraits is greater in those of private persons, than of the emperours, their wives or others of the imperial connexion, whose coins confirm the resemblance. The forms and attribute of the deities were sometimes assumed by individuals, among the Romans.

23. A statue of an Empress, deified as Ceres, the drapery of which is in a good style.

24. A female bust unknown, in high preservation. It is a very curious and good piece of sculpture. The hair is much swelled out on either side, and tied in a knot behind; in front are tufts of flowers.

flowers<sup>d</sup>. On the tessera of the pedestal is Cupid burning a butter-fly with a torch, one of the emblems of dissolution.

25. A female bust having the attire much like that of the Faustinas. Intire, but the neck has been broken off.

26. A bust of a man, resembling Hadrian; intire, but of coarse sculpture.

27. A bust of a child, draped with the "latus clavus," and the "bulla aurea." The neck has been broken, and the nose restored. In the finest Greek style.

28. A bust with the "latus clavus," intire to half the pedestal; nose restored. It resembles Septimius Severus rather than Pescennius Niger\*, which it has been called, and is of the coarse sculpture of his time.

<sup>d</sup> Tasso's varied and minute descriptions of Armida's hair, *Gierus. Liberata*, canto xv. stanza 161; c. xvi. st. 18; but especially stanza 23. Petrarch's "negletto ad arte e' anellato et hirto," and Milton's "hyacinthine locks" have been all studied from the antique.

\* Pescennius Niger was appointed governor of Syria by the emperor Pertinax, and aspired to the purple at his death; but Septimius Severus was the successful candidate.

29. A head

29. A head of Marcus Aurelius, upon a modern bust. Aged about twenty, no beard, much mended.

30. A head of a boy unknown, with a laurel crown, probably one of the nephews of Augustus. The iris of the eye is strongly marked.

31. A head of Venus with several marks of restoration. It has a sweet and expressive countenance of genuine Greek workmanship.

32. A head engrafted on a modern bust of a Nymph belonging to a similar groupe of the Satyr and Nymph, as that in the Mus. Pio-Clem. Small life and good.

33. A female head unknown. The style of the sculpture and head-dress is from the time of Augustus to Nero. The hair is much plaited, tied behind in a knot, falling in ringlets. It is a good portrait and in fine preservation. There is a memorable distinction between the Grecian and Roman busts, in point of execution<sup>f</sup>. Those of the imperial  
Romans

<sup>f</sup> The most admired imperial bust which has been yet discovered, is that of Lucius Verus in the Villa Borgheze.

Romans are infinitely minute and exact, descending even to every particular and accident of the countenance.

In those of the Greek philosophers and heroes we are struck with observing a great and unbroken style, which contents itself in delineating only those remarkable features, which give character to the face. The one is analogous to historical painting; the other is merely portrait.

34. A head of Septimius Severus, of bad sculpture even for that æra.

35. A head of a young man with close hair.

36. A head of a man unknown, strongly marked, hair and beard short. Sculpture of the time of the Gordians and of Gallienus.

37. A head of one of the Dioscuri<sup>g</sup>, upon a

There was another in the Barbarini Palace. That once belonging to the Mattei collection, now in Mr. Townley's, has high pretensions to eminence.

<sup>g</sup> The Dioscuri were Castor and Pollux. Their story is told by Pindar (Nem. xv.) by Theocritus (Idyll. xv.) and other mythologists. The distinction of a Dioscurus is by a cap made like an egg, cut in half, in allusion to their birth and their mother Leda. Cicero de Nat. Deor. l. iii. p. 21.

modern



modern bust. Finely executed. From the Barbarini Palace.

38. A head of a man unknown, with the hair and beard in massy curls. Of good sculpture.

39. A head of an old woman on a bust. The head-dress is that of the wife of a high priest, and the "Tutulus" is a purple ribband rolled with the hair round the head; for that distinction.

40. A head of the empress Sabina with a diadem; having the sun, moon, and stars on it.

41. A head of Faustina the elder, the bust not its own; the back of the head restored; but the face of fine sculpture, and in a perfect state.

42. A female head representing Athens. Part of the casque restored. Good sculpture.

43. The head of a hero, of a finely marked character. The face is ill preserved; the nose and mouth are restored; but the whole in the free and grand style of Greek sculpture. It is of a colossal size, and may represent Ajax.

44. A head of Didia Clara on a modern  
U bust,

bust, the nose restored. It has great truth and nature.

45. A female head attired like Julia Titi, much repaired.

46. A head of Antoninus Pius, with the neck upon a grey numachella bust.

47. A head of the emperor Hadrian.

48. A head of a child with a bonnet. On an antique bust, not its own.

49. A head of Apollo on a terminus, with ringlets highly finished; the nose restored.

50. A head of Bacchus on a terminus in his youthful or effeminate character<sup>b</sup>.

In a private room is a curious bust. The face is of crystal, and the rest of porphyry. It appears to be of Isis or Arsinoe, as it has the Lotus on the head.

A bas-relief bronze very large, of a sacrifice to Jupiter Capitolinus. There is a priest with a bull before an altar. Two boys support a large circular shield. It was sent lately from Italy by the Hon. W. Wyndham, his Majesty's minister at Florence.

<sup>a</sup> ——— nec fœmina dici

Nec puer ut possit.

OID. Met. l. iv. 337.



THE COLLECTION OF STATUARY MADE BY  
SIR ROBERT WALPOLE, EARL OF ORFORD,  
AT HOUGHTON, NORFOLK.

THIS collection consists chiefly of busts, and those by modern artists are particularly fine.

1. A female bust.
2. A bust of a Roman Empress.
3. A bust of Marcus Aurelius.
4. A bust of Trajan.
5. A bust of Septimius Severus.
6. A bust of Commodus, which with that preceding was given by Cardinal Alexander Albani to General Churchill, and by him to Sir R. Walpole.
7. A bust of a young Hercules.
8. A bust of Faustina the elder.
9. A bust of Commodus when young
10. A head of Jupiter.
11. A head of a Philosopher.
12. A head of the Emperour Hadrian.
13. A head of Pollux or Dioscuros.

- 14. A head of a Philosopher.
- 15. A head of Julia Pia, the wife of Severus.
- 16. A small bust of Venus.

## BY MODERN SCULPTORS.

1. A groupe of a man and woman by Giovanni di Bologna, from the story of the rape of the Sabines. These figures differ in their attitudes from the famous groupe of the same subject in the Loggia de Lanci at Florence, but are masterpieces for drawing, for the strength of the man and the tender delicacy of the woman. This bronze was given to Lord Orford by Sir Horace Mann.

2. The Laocoon, a fine cast in bronze by Girardon.

3, 4. Tiber and Nilus in bronze from the antiques in the Capitol at Rome.

5, 6. The Medici and Borghese Vases in bronze.

7, 8, 9, 10. Urbs Roma, Minerva, Antinous, Apollo Belvidere.—In bronze by Camillo Rusconi.

THE COLLECTION OF STATUARY MADE BY  
THE HONOURABLE HORATIO WALPOLE,  
AFTERWARDS EARL OF ORFORD, AT  
STRAWBERRY HILL, MIDDLESEX.

1. AN Eagle found in the gardens of Boccapadugli, within the precinct of the baths of Caracalla at Rome. It has been considered as superior to the celebrated bronze in the villa Mattei.

2. A bust of Vespasian in Basaltes, of excellent workmanship, purchased from the collection of Cardinal Ottoboni.

3. A bust of Marcus Aurelius.

4. A bust of Domatilla, the wife of Vespasian, very rare.

5. A bust of Camillus, or a sacrificing Priest.

6. A bust of Julia Mæsa.

7. A bust of Faustina the elder,

8. A bust of Antonia, the mother of Claudius, very rare.

U 3

9. A small

9. A small bronze bust of Caligula, with silver eyes. It appears to be a portrait of that emperor, at the commencement of his madness. It was one of the antiques dug up when Herculaneum was first discovered. It belonged to the Prince D'Elboeuf, and was sent by Sir Horace Mann to Mr. Walpole.

10. An antique figure of a Muse in silver, sitting.

11. A small bronze bust of Caracalla.

12. A bust of Tiberius bought of Mr. Jennens.

13. A bust of Julia Domna.

14. A bust of Julia, the wife of the Emperor Titus.

15. A bust called Cicero.

16. A groupe of Harpocrates and Telephones.

17. A statue of Antinous, of Greek workmanship.

18. A statue of Zenocrates.

Mr. H. Walpole purchased the whole collection of small antique bronzes, Roman culinary instruments, lamps, &c. which had been made by Dr. Conyers Middleton, the biographer of Cicero, during his residence at Rome.

THE EARL OF CARLISLE'S COLLECTION OF  
STATUARY AT CASTLE HOWARD, YORK-  
SHIRE.

1. CUPID bending his bow. A statue four feet high. The head broken off; the legs and arms restored. It is a duplicate of Sir R. Worsley's.

2. A head of a boy unknown; probably a portrait. The bust is modern, and the hair is minutely picked out, as characteristic of the æra of Philip, the Roman Emperor.

3. A bust of a man, entire, resembling one in Mr. Lyde Brown's collection now at Peterburgh. The face and drapery are highly polished, but the hair, beard, and fringe of the drapery, remain fresh from the tool. In the tessera of the plinth is a Cupid spearing a Boar. In the style of the Nero at Wilton, which is not antique.

4. A bust of Domitius Ænobarbus, as in the above mentioned collection. The bushy side

hair and beard are fresh from the tool. Face and drapery polished, but imperfect. The plinth is divided into three compartments. In the style of the age of the Antonines.

5. A bust of Antoninus Pius; probably a real portrait, and well finished. The right shoulder and nose are restored.

6. A bust of Commodus when young. Intire; the drapery is polished. Busts of this Emperor were frequent, and by the best sculptors then existing at Rome.

7. A head of Agrippina, entire; but to be doubted. The hair is disposed in rows of detached curls, and the bust modern.

8. A head of Bacchus Diphues, similar to that called Ariadne in the Capitol. It is fleshy and effeminate.

9. A head of Atis<sup>i</sup>, with the Phrygian bon-

<sup>i</sup> The Atis is in the style of Mr. Townley's Apollo. Atis is called "Cybeleius" by Ovid (Met. l. x. v. 104.) He was the priest of Cybele, and beloved by her. His story is mythological, as may be seen in Arnobius, l. v. Adonis-Atis was worshipped by the Egyptians as Orisis, and by the Assyrians by the title of Thammuz. Macrobius, l. i. Saturn. c. 21. Selden de Diis Syriis Syntag. c. 10. He was the first Hierophant, or teacher of Mysteries.

net, much mutilated and restored. Of excellent sculpture.

10. A head of a Dioscuros; nose restored.

11. A head of Silenus or Pan, much in the style of that in the Vatican.

12. A head of Minerva. Hecate in Bigio or grey marble. The casque resembles that of the "Urbs Roma." The crest is a winged serpent. On the sides are equestrian Amazons. Face modern.

13. A large masque of Bacchus Barbatus, with the knot curls on the forehead, fillet, &c.

14. A head of Isis, intire; with the diadem and wreath of Lotus flowers.

15. A head of a Roman, large life, said to be Junius Brutus.

16. A figure of Atis Diphues, in small bronze.

17. A figure of Nemesis or Medusa<sup>t</sup>, Do.

She is sitting with an air of melancholy, the hand supporting the head, and resting on the knee. A serpent twisted about each arm. Serpent and wings on the head. It

<sup>t</sup> The most celebrated bust known to exist, is that of Medusa in the Randonini Palace at Rome,

has been probably attached to a *Lectisternium*<sup>1</sup>.

18. A figure of Mars, Do.

Several animals, likewise in small bronze.

Two groupes of a Lion tearing a Bull, as frequently seen on Sarcophagi of higher antiquity, being an usual symbol of dissolution.

A Sarcophagus, with a Genius, in the character of Osiris, supported by others. The top is a modern slab, into which is inserted a drunken Silenus asleep.

A Sarcophagus, three feet long, upon which is a Genius with a Goat. It is of good sculpture, though many parts are restored.

<sup>1</sup> *Lectisternia* were feasts of the *Septemviri Epulones* when the statues of the gods were laid on rich couches (called likewise *Lectisternia*), and were considered as principal guests. Caius Sestius, for whom the Pyramid near Rome was erected, was one of the *Septemviri Epulones*.



## SECTION VI.

THE COLLECTION OF MARBLES MADE BY  
CHARLES TOWNLEY, ESQ. PARK STREET,  
WESTMINSTER.

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*"Ingenium subtile videndis Artibus."*

*Hos. Epist.*

1. A STATUE of Isis or Ceres, the size of life. The left hand holds the thurybulum; the head is crowned with a diadem, over which between two serpents erect is placed a discus with ears of corn springing from it, corresponding to the description of this deity by Apuleius, Met. l. xi. This statue was formerly in the Maccarani Palace at Rome.

2. A small statue of Isis or of a Muse sitting on a rock and playing on the harpion. It was formerly in the Barbarini Palace.

3. A statue the size of life, of the Libera

or



or Female Bacchus\*, attended like that god by the panther, and bearing the thyrsus on her shoulder, with a wreath of ivy on her head. Her drapery consists of a long tunic, over which a short vest hangs a little way below the waist, and is bound close by a belt, which passes over the right shoulder and between the breasts. Found in 1774 at Roma vecchia.

4. A statue of Isis, 6 f. 6 inches high, represented in her dignified character, as the queen and mother of all things, having upon her head the mystical basket formed of the Lotus flower, which was the primitive symbol of the passive means of production, personified under the denomination of this goddess. The other ornaments upon this figure, such as the chaplet, ear-rings, &c. are all composed of mystical forms. The right hand is modern; but the original, no doubt, held the Lotus flower in the manner in which this figure is so frequently repeated on medals, cameos, &c. This statue was found about

\* " Ἀρσενά καὶ θελὺν δὲ φηγλυστεῖον Ἰακχόν."

ORPH. Hymn. 5. v. 9. 40. v. 4.

two miles beyond the tomb of Cæcilia Metella, near the Appian Road, during the Pontificate of Sixtus V. who placed it in his palace called the Villa Montalto, and it was added to this collection in 1786.

5. A Terminus of Pan, or of Bacchus the harmonizer. It is composed of the square cippus, with the usual bearded head of Bacchus upon it, to which are added arms holding a flute of a particular form to the lips, which mark strongly the act of blowing. This elegant Terminus, which is about four feet high, is also dressed in the Basareid robe, and the head is ornamented with a diadem fastened by a cord. It was found in 1779, in the Villa of Antoninus Pius, near Civita Lavinia, the ancient Lanuvium.

6. A statue of Bacchus<sup>b</sup>, of the age and size of a boy three feet high. The head is crowned with a wreath of ivy, and the body is ingeniously invested in the skin of a goat, of which the legs form a knot below the

<sup>b</sup> " Tibi cum sine cornibus adstat  
Virgineum caput est."

OVID. Met. l. iv. v. 20.

breasts. It was found in the Villa of Antoninus Pius before mentioned in 1775.

7. Statue of a young Bacchus, the size of life. It is naked, excepting the skin of a lion, covering part of both shoulders and the breast; the feet are likewise covered with sandals. The left arm embraces an effeminate or androgenous figure of Ampelus, the upper part of which has the form of a young genius, with the vine leaves and grapes springing from the cheeks and the body, which gradually loses the human form and terminates in a vine plant. At the root is a Lizard, and a Leopard with a collar of ivy round its neck is biting at a bunch of grapes. This mythological groupe was found in 1772 near La Storta, the first post from Rome, on the road to Florence.

8. A statue of an old Faun intoxicated, or Silenus, nearly extended on his back in an action similar to that of the Faun in bronze, engraved in the second volume of the bronzes in the Mus. D'Ercolano, p. 161. The head was originally bound with a wreath of some kind of metal, as appears by the holes to which it had been fixed. It is the size of

life. The right arm and both feet are modern restorations.

9. A statue of Libera or Ariadne, six feet four inches high, naked to the waist, and draped below. Found in 1775 in the ruins of the maritime baths, erected by the Emperor Claudius at Ostia.

10. A statue of Adonis<sup>c</sup>, in the form of an effeminate youth upon his back asleep upon a rock. On the head is the petasus tied with a string under the chin. The chlamys is fastened with a fibula on the shoulder covering part of the body, and on the feet are sandals tied with bandages reaching to the midleg. It was found at Roma Vecchia in 1774.

11. A statue of Thalia, the pastoral Muse, richly draped with the tunic, and an outward loose garment of so fine a texture, that the form of the body and limbs, though covered, are very apparent. The head, as usually of this Muse, is covered with a wreath of ivy, and in the right hand is the Pedum, or pastoral crook. This statue was discovered in

<sup>c</sup> Lucian. Dial. Deorum, tom. i. p. 232. Mus. Capet. T. iv. p. 249.

1776, in the ruins of the ~~ancient~~ <sup>imperial</sup> baths of Claudius at Ostia, near the Libera (No. 9), and is five feet ten inches high.

12. A statue of Diana, the size of life; draped and in the action of throwing a javelin, or of holding a torch. Which of these characters originally belonged to this statue is uncertain, the greater part of the arms having been restored; most probably the latter, from the hair being tied on the top of the head in imitation of flames, according to the usual representations of Diana Lucifera on medals and other monuments. Found in 1772, near La Storta, as (No. 7)<sup>4</sup>.

13. A statue of a Discobolus bending forward in the act of throwing the Discus, the original of which was in bronze, and the work of Myro. This very superior statue was found in 1791, in part of Hadrian's Villa, near Tivoli, now belonging to the Marefoschi family.

14. A portrait of a youth in the form of a Terminus, to which are added the human shoulders. This youth had been dedicated to

<sup>4</sup> Lucian. Philopseudes. Quintilian de Inst. Orat. l. xii. c. 14. Pliny, l. xxxiv.

or placed under the protection of Mercury, as appears from the attributes of that Deity which accompany the portrait. It is nearly five feet high, and was found near Frascati in 1770.

15. A statue in bronze of Apollo, with the chlamys fastened over the left shoulder by a fibula, in the form of a crescent, and hanging over the arm, falls down to the feet. It was purchased at Monsieur L'Allemand de Choiseul's sale at Paris 1774, and is engraved, but very badly, in Count Caylus' *Antiquities*, vol. ii. pl. 77. Two feet four inches high.

16. A Cupid lying asleep upon the skin of a Lion, the club and other attributes of Hercules are placed before him, and his bow and quiver of arrows behind him, a Lizard at his feet, and another is creeping from under the Lion's skin. The plinth is three feet long. It once belonged to Cardinal Alexander Albani and to Mr. Beaumont. Cupid with a Lizard is in the Arundel, and other collections in England.

17. A small statue of Cupid bending his bow. A Lion's skin hangs over the quiver, which serves as the support. It was found in 1775, by Mr. Gavin Hamilton, enclosed with-

in a large amphora at Castel Guido, the ancient Lorium, where Antoninus Pius died, and where Galeria Faustina, his wife, had a villa. Callistratus describes a statue in bronze exactly in this attitude, as a most admired work of Praxiteles, who flourished in the time of Alexander the Great. Pausanias mentions but one copy, which was of Cupid by Menodorus, after Praxiteles. Sir R. Worsley has one at Appuldurcombe, and there is another at Wilton, but neither of these has the Lion's skin thrown over the trunk of a tree. The many antique repetitions, which have been discovered, thirteen of which still exist, may ascertain to us, that they are copies of that famous masterpiece.

18. A torso of a small statue of Venus, purchased of Cavaceppi the sculptor, at Rome.

19. A statue\* four feet high, wanting the greater part of both arms, of a Venus, or, more properly, of the goddess Isis under her appellation of Angerona, who is represented on ancient monuments with the finger of the right hand applied to the mouth, in which

\* Lucian. Appuleius Met. l. 10.



action this figure was probably employed, as a small point of marble remained on the chin. Isis is thus represented in a state of silence or inaction.

20. A statue of a Faun, about four feet high, holding a *fyringa* in the right hand and a *pedum*<sup>f</sup> in the left; formerly in the Mac-carani palace at Rome. The restorations were executed by Algardi.

21, 22. Two statues about four feet high, found, in 1775, by Mr. G. Hamilton, in the ruins of the Villa of Antoninus Pius, situate near Civita Lavinia, the ancient Lanuvium. They are antique repetitions of a statue in bronze described by Pliny and Pausanias, as one of the most admired works of Praxiteles. This statue was distinguished at Athens, where it stood in the street of the Tripods, by the name of ΠΕΡΙΒΟΗΤΟΝ, (meaning *Præclarus*, the renowned) because that great sculptor had ingeniously united in that figure two very different mythological characters, namely, that of Bacchus, whose form when young is graceful and effeminate, and that of a satyr. On the first aspect, these statues

<sup>f</sup> At tu sume pedum. VIRG. Ecl. V. v. 88.

give the idea of a beautiful young Bacchus, with an attitude of graceful dignity, and the head gently inclined forward; but soon the joint character of the satyr appears in the horns, the pointed ears and the shaggy hair of the goat, and the body partakes likewise of firmness and muscular dryness. These statues are further remarkable for bearing on their supports the names of the artists, engraved in ancient Greek letters<sup>s</sup>.

## 23. A recum-

<sup>s</sup> On one of them is the following inscription, partly effaced by the mark of an iron cramp, which must have served in an ancient repair of this statue, and shews that it was highly valued.

ΜΑΡΚΟΣ  
ΚΟΣΣΟΥ  
ΤΙΟΣ  
ΚΕΡΑΩΝ  
ΕΠΟΙΕΙ

And upon the other is written,

ΜΑΑΡΚΟΣ  
ΚΟΣΣΟΥ  
ΤΙΟΣ  
ΜΑΑΡΚΟΥ  
ΑΠΕΛΕΥ  
ΘΕΡΟΣ  
ΚΕΡΑΩΝ  
ΕΠΟΙΕΙ.

The

23. A recumbent figure of Diana, of the size of small life, with close drapery, resting on her left hand, and advancing the right. Upon the plinth is her bow with the heads of Gryphons at the ends of it.

This

The names of Marcus, Cossutius, Cerdo, are Roman, although written in Greek characters, which language was much in use at Rome under the Antonines. As the artist mentioned in the second inscription takes the same name, and adds that he was the freedman of Marcus, it is probable that he was likewise his pupil. Vitruvius, in the preface to his seventh book, observes, that a Roman citizen, named Cossutius, built the temple of the Olympian Jupiter of the Corinthian order. But what renders these inscriptions more valuable is, that before their discovery, in 1775, there existed only one instance of the word "ΕΙΟΙΕΙ" being inscribed with the name of an artist on a statue that was positively declared to be a copy, namely, the Cornuaglia Venus, copied as the inscription imports by Menophantes from the Venus of Troas. Here are three certain proofs, that the expression "ΕΙΟΙΕΙ" was used by the ancient copyers of celebrated statues, the strict meaning of which is "worked at it," and in these instances it cannot be taken in the sense of "invenit," invented it. This same term "ΕΙΟΙΕΙ," is, however, uniformly used by all the artists, whose names have been found on works of art, although none of them are enumerated by Pliny or any ancient writers concerning the renowned sculptors of Greece. There is not even a presumptive record of the

This figure, and one similar to it, purchased by Count Walmoden, were found, in 1766, in the Villa Verospi, the site of the magnificent gardens of Salust, near the Circus of Flora, and the Salarian Gate of Rome. It is probable, that they had been part of the decorations of the fountain, of which there appeared traces in the form of a crescent, composed of rich marbles and mosaics. There are two other repetitions of these figures, one of which is in the Borghese, and the other in the Colonna palaces.

24. A small statue of Hercules, in an advanced age, and sitting on a rock, covered with the lion's skin. There are many repetitions of this composition, of which the Torso in the Vatican appears to have been

authors of the Belvidere Apollo, the Florence Venus, and the Vatican Mercury, but the excellence of these statues evinces, that they were originals by great masters. The dying Gladiator, commonly so called, ranks in merit with the before-mentioned statues, yet is probably a copy of a statue in bronze by Ctesilaus, of a wounded man at the point of death, in whom, according to Pliny, might be perceived how many moments of life yet remained. "Vulneratum deficientem, in quo possit intelligi quantum restet animæ."

the

the original. The right arm is improperly restored, holding apples instead of a patera.

25. A statue in bronze of Hercules, carrying away apples from the gardens of the Hesperides. Behind him is an apple tree, on which hangs the serpent or dragon, which he is said to have destroyed. It was found at Gebeleh, a small modern town near the site of the ancient Byblos, on the coast of Syria, and was sent to England by the late Dr. Swinney, Chaplain to the Embassy at Constantinople in 1779, where he purchased it of a Greek merchant, who had recently procured it upon its first discovery. Two feet six inches high.

26. A figure of a youth placed on the ground, with one leg bent under him, and the other stretched forward. He holds with both hands the fragment of an arm, which he is biting, and which is part of another figure, composing originally a groupe of two youths, who had quarrelled at the game of the Talus, as appears by one of the bones which remains in the hand of the broken arm. The body is covered in part by a vest made of the skin of some animal. This groupe was found in the baths of Titus at Rome, during the pon-

tificate of Urban VIII. and was placed by Cardinal Francesco Barbarini, nephew of that Pope, in the Barbarini Palace, from whence it passed to this collection in 1768. The *Astragalizontes* of Polycletus are recorded by Pliny to have been in bronze, and placed in the palace of Titus, contiguous to the Flavian amphitheatre<sup>b</sup>. The subject of this groupe, according so exactly with the above mentioned, little doubt can be entertained of its being a repetition of it, as originally conjectured by Winckelmann, T. ii. p. 196.

27. A groupe of a Faun and a Nymph, small life, found, 1772, by Domenico de Angelis, in the Pianura di Caffio, near Tivoli, with many other valuable monuments, now placed in the Vatican, and mentioned by Visconti, Mus. Pio-Clem. T. i. p. 13.

28. A groupe of a Dog and Bitch at play, about two feet high. A groupe nearly similar to this, now in the Vatican Museum, was found with it, 1774, by Mr. G. Hamil-

<sup>b</sup> "Polycletus fecit duos pueros talis nudos ludentes, qui vocantur Astragalizontes, et sunt in Titi imperatoris atriq, quo opere nullum absolutius plerique judicant." Plin. l. xxxiv.

ton, at Monte Cagnuolo, which stands within the precinct of the villa of Antoninus Pius, at Lanuvium.

29. A terminus of the bearded Bacchus, in his Priapeid character. The whole cippus with the head is intire, and of ancient Greek workmanship. It is six feet high, was found near Baiæ, in 1771, and was brought to England by the late Dr. Adair.

30. A head of Juno, larger than life, crowned with an indented tutulus or diadem, peculiar to the priesthood. Brought from Rome 1774.

31. A colossal head of Minerva, sent from Rome 1787. The ancient eyes had been made of various materials, in imitation of the natural eye, the sockets only of which now remain. The border also is all that remains of the helmet, which was of the close sort, such as is given to the heads of Minerva upon the most early medals of Athens.

32. A head of Apollo Phileus, belonging anciently to a statue of Apollo, similar to that engraven in the Mus. Capitol, T. iii. pl. 13. This head was obtained, in 1773, from Cardinal Alexander Albani, upon his removing it from a statue of Bacchus, upon which

which it had been improperly placed, then standing in his villa<sup>i</sup>.

33. A head of Messalina, wife of the Emperor Claudius. A head similar to this, and the only other known of this empress in marble, is engraved in the Mus. Capitol, T. ii. pl. 14. It was found in the Villa Cafali, upon the Esquiline Hill, in 1775<sup>k</sup>.

34. A head of Aratus<sup>l</sup> the Cilician, or the Astronomer. It was found, in 1770, at Muræna, amongst ruins of a villa belonging to Sulpitius. Varro Muræna, whose valuable library has been recorded, and who was colleague with Augustus in his consulship. Similar heads are in the museum of the Capitol, and in the collection of Mr. R. P. Knight. They are all in the best style of

<sup>i</sup> Winckelmann. Mon. Ined. trat. prelim. p. 52.

<sup>k</sup> Tacitus, l. ii. Juvenal. Sat. vi. Suetonius in Claud.

<sup>l</sup> Aratus was born at Soli, in Cilicia, and spent the greater part of his life in the court of Antigonus Gonatas, who reigned in Syria about the 126th Olympiad. His Poem called the Phenonemous, was commented by Thales, Zeno, Callimachus, Callistratus, Crates, and Theon, and was translated by Cicero and Germanicus. Euseb. in Chron. Suidas et Vossius de Hist. Græc.



**Grecian sculpture, corresponding with the age he lived in.**

35. A terminus head of Homer, in the younger of the two characters of heads, which have been found in marble, and are supposed to represent the father of Poetry, because they resemble the heads which appear inscribed with his name upon the medals of Amastris, and other cities, whose inhabitants, to do honour to themselves, claimed him as a fellow citizen. This terminus was with the head above mentioned.

36. A head of Julia Sabina, the daughter of Matidia, whose mother was Marciana, the sister of Trajan. Sabina was married to Hadrian, in the year 100 of our æra, seventeen years before he was declared emperour. She died, as is supposed, by poison, in 138. The elaborate and intricate fashion of plaiting the hair, which appears in this head, prevailed chiefly in the reigns of these two emperours, and it is exactly repeated upon the medals of this empress.

37. A head of Apollo Musagetes, or leader of the Muses, resembling in the hair and character of the face the head of a Muse.

Muse<sup>a</sup>. It belonged to a statue of Apollo, similar to that engraven in Mus. Capitol; T. iii. 15. It was brought to England by the late Mr. Lyde Browne.

38. A head of Minerva, found, in 1784, in the Villa Cafali, amongst ruins, supposed to have belonged to the baths of Olympiodorus. The eyes were formed of stones of the onyx kind, or of vitrified matter, in imitation of the natural eye. The helmet and the breast are executed in bronze by Albacini, from an antique bust of Minerva, engraven in the sixth volume of the Vatican Museum.

39. A head of an Amazon, in the early style of Grecian sculpture. It belonged to a statue similar to that which is engraven in Mus. Capitol; T. ii. pl. 46, and to that formerly in the Mattei collection, now in the Vatican. Brought from Rome by Mr. Lyde Browne.

40. A head belonging to a statue of one of the Dioscuri, a character frequently repeated. Found near Rome by Mr. Gavin Hamilton.

<sup>a</sup> Talis erat cultû facies, quam dicere vere

Virgineam in puero, puerilem in virgine posses.

OVID. Met. l. viii. v. 324.

41. A head of Isis, in an ancient style of sculpture, ending in a terminus. It was found by Mr. Gavin Hamilton, in the Pantanella, a part of Hadrian's villa, near Tivoli.

42. A head of Diana. The hair of the sides is tied in a knot on the top of the head, and on the back part it forms a bust, which projects, resembling flames, or as a symbol of virginity<sup>a</sup>.

43. A head of Atis, with the Phrygian or mystical conic bonnet. Found near Rome<sup>o</sup>.

44. A head bearing a helmet, and ending in a terminus with the name of Pericles thus inscribed upon it, "ΠΕΡΙΚΛΗΣ." The portrait of this great warrior and legislator was not known in these days, until this terminus, and another similar to it, but of a less ancient though of a more finished style of sculpture, were discovered, in 1780, at the Pianura di Cassio. Mus. Pio-Clem. T. i. p. 13, and

<sup>a</sup> ——— ut faces splendidas

Quatiunt comas.

CATULLUS.

<sup>o</sup> Diodorus Sic. l. iv. Catullus Galliambic. Ovid. Met. l. x. v. 104.

T. vi. p. 43. It is engraven in Lord Hardwicke's Athenian Letters.

45. A terminus head of Homer, represented in a more advanced age, and in a more sublime and animated character than that before mentioned. Found, in 1780, amongst the ruins of the ancient Baiæ.

46. A head of Jupiter. This exquisite morceau is in the style, and of the age of Praxiteles, when grace and softness of expression were added to truth and character<sup>p</sup>.

47. An animated head, larger than life, looking upwards in great agitation. It was found, in 1771, by Mr. Gavin Hamilton, in that part of Hadrian's villa, near Tivoli, now called the Pantanella, along with several pieces of the statue or groupe to which it belonged. A repetition, or copy of this head, but in an inferior style of sculpture, was found near it, which was placed in the Vatican Museum.

48. A head, formerly in the Villa Mon-

<sup>p</sup> ———— "hominum fator atque deorum  
Voltu, quo cœlum tempestates que serenat.

VIRG. *Æn.* i. v. 255.

talto at Rome. It is covered with what is called the Phrygian, or pyramidal hood, the chin with great part of the cheeks are wrapped up in drapery, and the character of the face partakes of the youthful beauty of either sex. This circumstance denotes that it represents Bacchus with his male and female qualities, and under his denomination of Adonis in Inferis. The hood or veil placed upon the mystic figures by the ancients, constantly alluded to the Inferi, or the inactive state of the animating spirit<sup>1</sup>.

49. A head, considerably larger than life, with dishevelled hair and the upper lip unshaven. It was found in Trajan's Forum at Rome, and is supposed to be the portrait of Decebalus, the famous leader of the Dacians, who was subdued by Trajan. Decebalus first attacked the Romans, in the year 90 of our æra, and was finally defeated about 102. He

<sup>1</sup> ΒΑΚΧΟΣ ΕΝΙ. ΖΩΟΙΣΙΝ. ΕΝΙ. ΦΘΙΜΕΝΟΙΣΙΝ ΑΔΩ-  
ΝΕΤΖ. Aufon. Epig. ix.

Plutarch. Symp. iv. p. 511. Macrobius, l. iii. c. 8.  
Clemens Alexandrin.

was then 38 years old, which is the age expressed in this head<sup>1</sup>.

50. The head of a Baccha crowned with a broad fillet diadem. The hair is fantastically disposed in large masses before and behind. It was found, in 1776, in the villa of the Chevalier Giraude, near the gate of San Pancrazio at Rome.

51. A head, considerably larger than life, of Antinous deified, in the character of Bacchus, being crowned with a wreath of ivy<sup>2</sup>.

<sup>1</sup> Dion Cassius describes the rage and disappointment by which Decebalus was actuated at the moment of his submission, and which are strongly marked in the countenance of this head, and coincide with Milton's Fallen Angel.

——— and care  
Sat on his faded cheek, but under brows  
Of dauntless tourage and considerate pride  
Waiting revenge.———

• The two most noted busts for preservation and workmanship (though not superior to this) are, one in the Mus. Capitol. with the chlamys on the left shoulder, and another in the Villa Albani, also with the breast naked. The two colossal heads of this emperor in the Capitol, and in the Farnese Palace, being much mutilated, their chief merit consists in their size. Pliny in Panegy. c. 22.  
“Dum silens adstat, status est vultusque disertus.”

This

This head, with several parts of the statue to which it belonged, were found, in 1770, in small pieces, made use of as stones in a wall, erected during the barbarous ages, in the grounds called *la tenuta della Tedesca*, near the *Villa Pamfili*.

52. A head of Hercules, young and larger than life, formerly in the *Barbarini Palace*. The heads of Hercules upon the gold medals of Philip, the father of Alexander, exactly resemble this, even to the small lock of hair between the ear and cheek.

53. A head of Caracalla, placed upon a modern bust. It was found, in 1776, in the garden of the *Monache delle quattro fontane*, on the *Quirinal Hill*, twenty Roman palms below the surface.

54. A colossal head of Hercules, in a very ancient style of sculpture, the hard and minute manner in which it is worked having been abandoned in the 70th Olympiad, nearly 500 years before our æra. It was found, in 1770, in *Hadrian's Villa*, where it was probably placed by that emperour as an example of the most antique Greek sculpture.

55. A head of Periander, tyrant of Corinth,

Y

rinth,

ninth, and one of the seven sages of Greece. It belonged to Pope Sixtus V. but remained at the Villa Montalto, as an unknown portrait, till a head exactly resembling it was found, in 1776, at the pianura di Cassio, near Tivoli, with the name of Periander inscribed, which is engraven in the Mus. Pio-Clem. pl. 25.

56. A bust of Isis-Aphrodite, placed upon the flower of the Lotus. It is the size of large life, and was purchased of the Laurenzano family at Naples in 1772, in whose possession it had remained many years.

57. A bust of Trajan of the size of large life, with the breast naked. It was found in the Campagna at Rome in 1776, and added to this collection.

58. A bust of Lucius Verus, larger than life, in the military dress, covered with the imperial paludamentum. It was formerly in the Mattei Villa, and is engraven in the Mus. Matteianum.

59. A bust of Marcellus<sup>t</sup>, the nephew of

<sup>t</sup> Sed fironſ læta parum et deſectio lumina voſtu.

VIRG. Æ. l. vi. v. 863.



Augustus, draped with a toga. On the plinth is the following inscription,

“ DECEMVIRI. STLITIBVS IVDICANDIS.”

which indicates that the decemvirs, appointed to judge in law causes, erected this bust. “ Stlitibus” is a corruption of de Litibus, which took place during the republic of Rome, and was continued to the later times of the emperours. This bust was found by Mr. Gavin Hamilton in 1775.

60. A bust of Hadrian larger than life, with the breast naked, formerly in the Villa Montalto. Abbàte Visconti, speaking of the colossal head of Hadrian, Mus. Pio-Clem. T. vi. pl. 45, enumerates the five most valuable busts of this emperour that are known, namely, the colossal one before mentioned, lately removed from the Castello Sant. Angelo; one of the three preserved in the Mus. Capitol. (T. ii. pl. 34.); one in the Ruspoli palace; one in the Colonna palace, with the breast naked excepting the belt of the parazonium, which crosses it; and the bust now in this collection.

61. A head much larger than life of Mar-

cus Aurelius, represented as Pontifex Max. in the sacrificing robes, veiled and crowned with chaplets, and the cereal wreath. His countenance expresses the calm benevolence of his mind, and the dignified gravity which his philosophic pursuits had rendered habitual to him<sup>a</sup>. This head was obtained from the Mattei collection in 1773.

62. A head of Nero, larger than life, brought from Athens in 1740, by Dr. Askew.

63. A head of Annia Faustina, the daughter of Antoninus Pius, and the wife of his successor Marcus Aurelius. Purchased at Pozzuolo 1777.

64. A bust of Hadrian, found in the grounds of Cav. Lolli, on the site of the Emperor's Villa at Tivoli, purchased in 1768.

65. A head of Epicurus, found in 1775, in the Villa Casali, near the church of Santa Maria Maggiore in Rome. It is exactly resemblant of the head of that philosopher, found with the name upon it, and joined in

<sup>a</sup> "Studium philosophiæ seriumque et gravem reddidit, non tamen prorsus abolitâ in eo comitate." Jul. Capitolinus.

the Janus manner, with the head of Metrodorus. Mus. Capit. T. i. p. 5.

66. A bust of a middle aged man. The hair of the head and beard are short and bushy. The left shoulder bears part of a chlamys fastened with a round buckle. On the base is the following inscription.

L. ÆMILIVS FORTVNATVS.  
AMICO OPTIMO. S. P. F.

The initials S. P. F. stands for " *fuâ pecuniâ fecit.*" It was found, in 1776, amongst the extensive ruins within the grounds, belonging to the Cefarea family, near Genzano.

69. An Eagle\* about twenty inches high, sent from Rome to the late Mr. Beaumont. The head is modern.

70. A fountain composed of the stem of the Lotus, regenerating three times from its calyx. The lower division is apparently surrounded with the branches and fruit of an

\* "The feathered king  
With ruffled plumes and flagging wing."  
GRAY's Odes.

olive tree. Round the middle division are branches of ivy and a serpent; the upper part terminates in a pyramidal bud springing from amidst its leaves. This curious mystical composition was discovered, in 1776, by Nicolo La Piccola, near the road between Tivoli and Præneste. Six feet six inches in height. See Mus. Capitol. pl. 10, of a Serpent twining round a Cista.

71. A bas-relief<sup>y</sup> representing a Candelabrum, composed of the stem of a Lotus, springing from a tripod altar, ornamented

<sup>y</sup> When Candelabra served to hold the real fire in temples, a metal grate or dish containing combustibles was occasionally fixed on the top of the flower, which was flattened for that purpose. Sometimes lamps were placed on the top instead of fire. Of this sort, was that given by Antiochus II. to the temple of Jupiter Capitolinus. It is described by Cicero (in Verrem. l. iv. 564 and 71), "*cugus fulgore collucere atque illustrari Jov. opt. max. templum oportebat.*" Solomon, in the second book of Kings, c. vii. v. 491, describes this kind of Candelabra with lamps placed upon them, "*candelabra aurea quasi lilii flores et lucernas desuper aureas.*" This platform is called by Pollux Onomast. l. x. 115, and l. vi. 109, "*Πινάκιον*" and "*Πινάκιονον*," and by the Latins "*superficies.*" Plin. l. xxxiv. 5, 6.

with

with Rams heads at the angles, and supported upon the legs of Lions. On the top of the stem is the flower shaped like a bell, which, by the handles which are added to it, takes the form of a vase, and contains the fire. This bas-relief, about two feet square, belonged formerly to the Mattei family, and is published in the *Mus. Matteianum* <sup>2</sup>.

72. A Vase three feet high, with handles. Its form is oval, and it is ornamented with many Bacchanalian figures and symbols relative to the Eleusinian mysteries. It was dug up at Monte Cagnuolo, the site of the villa of Antoninus Pius, near the ancient Lanuvium, before noticed.

D. M.  
M. VLPIVS. CERDO.  
TITVLVM. POSVIT.  
CLAVDIÆ. TYCHENI  
CONGVGI. CARISSIMÆ  
CVM. QVA. VIXIT. ANNIS.  
XII. MENS. VI. DIEB.  
IH. HOR. X. IN. DIE  
MORTIS. GRATIAS  
MAXIMAS. EGI  
APVT. DEOS. ET.  
APVT HOMINES.

Y 4

73. A bas-

73. A bas-relief seven feet six inches long, and two feet six inches high, representing the nine Muses, placed within five arcades, supported by fluted columns, and richly ornamented with festoons of foliage. Each Muse has her characteristic attributes. 1. Clio, the Muse of history, holding a tablet on which she is writing with a stylus. 2. Calliope, the Muse of historic poetry. 3. Erato, her left hand resting on the Psalterium, with which she accompanies her erotic songs. 4. Melpomene, the Muse of tragedy, with her attributes of destruction, the club and the tragic mask. 5. Euterpe, who holds the double tibia as presiding over music. 6. Thalia, the Muse of pastoral comedy, holding the triapeid mask, and the pedum of the satyrs. 7. Terpsichore, who presides over dancing, and holds the lyre. 8. Urania, the celestial Muse pointing to a globe, held in her left hand. 9. Polyhymnia, who presides over mystery and fable; she leans over a column, and is wrapped up in drapery. All these figures, with their attributes, are entire.

74. A bas-relief, the front of a Sarcophagus, seven feet four inches long, representing a Bacchanalian choral procession composed of  
thirty

thirty figures of Fauns, Satyrs, Sileni, Bacchant Nymphs, and other mystical attendants upon Bacchus, who is sitting with Ariadne on a car drawn by two Centaurs. It was formerly in the Villa Montalto, and is engraven by Bertoli in the *Admirand. Roman. Antiq. Vestig.* pl. 48.

75. The front of a sepulchral Cippus, found in the Villa Pelluchi, near the Pincian Gate at Rome, with an inscription<sup>2</sup>, of a singular construction.

76. A pedestal with a sepulchral inscrip-

D. M.

DASVMIAE SOTERIDI. LI.  
BERTAE. OPTIMAE. ET. CON  
IVGI. SANCTISSIMAE. BENE.  
MER. FEC. L. DASVMIVS. CAL  
LISTVS. CVM. QVA. VIXIT AN  
XXXV. SINE VLLA. QVE  
RELLA. OPTANS VT IPSA  
SIBI. POTIVS. SVPERSTES. FV.  
ISSET. QVAM. SE. SIBI SVPER.  
STITEM. RELIQVISSET.

By this inscription we are reminded of that of Shenstone to the memory of his fair friend at the Leasowes.

Quanto minus est cum reliquis versari,  
Quam tui meminisse.

tion,

tion<sup>b</sup>, which was found, in 1776, near Nettuno, the Antium built by the Emperour Nero.

77. The front of a sepulchral Cippus, with a Greek inscription, and the figure of a skeleton. It was purchased from the Burioni villa, near the Salarian gate at Rome, and is cited by the Abbate Giovenazzo, in his treatise upon the fragments of Livy, published in 1772, as an example of the ancient Greek usage of not separating words in inscriptions<sup>c</sup>.

78. A small inscription<sup>d</sup> nine inches long, found in the Villa Perucci.

79. The

<sup>b</sup> ΕΠΙΕΙΝ ΤΙΣΑΤΝΑΤΑΙ  
ΚΚΕΝΟC ΑΠΠΟCΑΡΚΟΝ.  
ΑΘΡΗCΑC ΕΠΠΕΡΤΑΑC  
ΗΘΕΡCΙΤΗCΗΝΩ  
ΠΑΡΟΔΕΙΤΑ.

<sup>c</sup> ΜΑΡCΙΑ. ΜΕ CΟΡΑΓΙΟ  
CΟΝCΥΒΙΝΑ. ΕΥΦΙΟΝΙC.

<sup>d</sup> DIS MANIBVS  
M. CLODIO  
HERMÆ.  
CΟNGVGI OPTIMO  
ET ANNIO FELICI FRATRΙ. FECIT.  
ANNIA. AVGVS TALIS.  
ET. TYRANNO. CARISSIMO.



79. The front of a votive Cippus, two feet seven inches high, with an inscription, which probably related to Geta, who was murdered by Caracalla, and whose name was by that emperor struck out of all public monuments. It belonged to the late Mr. Topham of Windsor.

80. A sepulchral Cippus, two feet nine inches high. On the front is a tablet with an inscription; above it, in the centre, is the head of Medusa, on either side of which is a Ibis and a Ram's head, from whence hangs a festoon. Beneath it is represented the rape

This inscription with some variation is published by Muratori, in his *Thesaur. Inscript.* p. 1328. It then stood in the church of Santa Maria Maggiore. Fabretti likewise quotes it, *ch. v. No. 220.* on account of the ornaments which surround it, at which time it was placed in the Villa Negroni. This Clodius Herma is mentioned in an inscription in the *Mus. Capit.* published by Muratori, p. 604.

• VIPSANIA M. VIPSANII.

MVSEI L THALASSA

SIBI ET

T. CLAVDIO. AVG. L. EPICTETO.

This inscription is engraven by Boissart, l. iii. pl. 86, when it stood in the Villa-Cesi.

of

of Proserpine, who is carried off by Pluto in a car drawn by four horses, guided by a Genius, and preceded by a Serpent. Two spiral columns, with capitals composed of two doves, border the edges.

81. A Greek inscription upon a circular shield three feet in diameter, containing the names of the Ephebi of Athens under the Cosmetes, Alcámenes, and of the tribes to which they belonged. It is the common opinion, collected from the ancient authors, that the Ephebi were sworn soldiers at the age of eighteen, but were not to serve out of the state, till they had attained the age of twenty, that is for two years, whilst in training. This marble was brought from Athens by the late Doctor Anthony Askew, and the inscription published, though incorrectly, by Corsini, *Fast. Antiq. T. iv. Proleg. p. 11.* Several similar inscriptions are given in the *Marm. Oxon.* on marbles brought from Greece by Sir George Wheler.

82. A bas-relief near three feet high, representing a bearded elderly man, draped and sitting on a kind of throne. In his right hand he holds a human foot, extended for

ward in the same manner as the sitting figures of Jupiter held an eagle or patera. Two figures of women of a much inferior size stand near him in a picture of veneration, and in the margin of the pediment is engraven, in old Greek letters, the word "ΞΑΝΘΙΠΠΟΣ." This marble appears to have been the front of the sepulchral cippus of that great Athenian general whose name is inscribed upon it. The sitting figure represents Pluto, the Jupiter or deity who presides in inferis, of whom the foot is the well-known symbol. One of the women may be Isis, and the other a mystes (Monaldini Thesaur. Gemm. No. 19. Gori, T. i. pl. 197.

The late learned Dr. Askew, who brought this interesting marble from Athens, supposed this figure of Pluto to be a votive portrait of Zanthippus himself, presenting a foot as a vow to Æsculapius for the cure of his wound, which history reports him to have received, at the battle of Mycale, in which he commanded the Grecian fleet against the Persians, 479 years before Christ.

83. A fragment of a testamentary inscription, sawed from the front of a Sarco-  
phagus,

phagus, found, in 1776, in the Perucci villa before mentioned<sup>f</sup>.

84. A cinerary Urn two feet high, and eighteen inches wide. The front and the two sides are ornamented with festoons of fruit hanging from Rams heads, Sparrows destroying a Lizard, a Grasshopper, an Eagle in the pediment, and an inscribed tablet.

85. A Puteal, on which are represented, in alto relievo, five groupes of Fauns and Bacchanalian Nymphs. It is a hollow cylinder, three feet high, and three in diameter, was found in the island of Capria, and stood many years in the Columbrano palace at Naples, belonging to the duke Caraffa.

f ..... NCIVS  
 ..... MONVMENTVM RELIQVI  
 .... MQVE. SVARVM CVLTVRAM  
 ..... T. LIBERTIS LIBERTABVSQVE  
 .... VIS. VSVV FRVCTVM. INSVLAE  
 .... ALATIANAE PARTIS. QVARTAE ET.  
 QVARTAE. ET. VICENCIMAE. QVAE IVRIS  
 SVI. ESSET. ITA. VT. EX. REDDITV EIVS. INSV.  
 IAE. QVOD. ANNIS. DIE. NATALIS. SVI. ET.  
 ROSATIONIS ET. VIOLAE ET. PARENTALIB.  
 MEMORIAM. SVI. SACRIFICIS QVATER IN. ANNVM  
 PACTIS CELEBRENT. ET. PRAETEREA. OMNIBVS K.  
 NONIS IDIBVS. SVIS. QVIBVSQVE MENSIBVS. LVCERNAE  
 LVCENS SIBI. PONATVR. INCENSO. INTER OSITO.

86. A bas-relief, about four feet square, representing a Bacchanalian choral procession, led by a Myiſtes, found at Gabia, the capital of the ancient Gabii. A bas-relief ſimilar to this has been many years in the court of the Belvidere in the Vatican, and the ſame figures appear on the celebrated Gaieta Vaſe, which has the name of a Greek artiſt Salpion inſcribed upon it.

87. An ancient Menſula, three feet high, inſerted into a pedeaſtal. This elegant piece of ornament was ſawed from the end of a long block of marble, found in a moſt extenſive and magnificent ancient building in the neighbourhood of Fraſcati.

88. A Labrum of Egyptian Green Baſaltes ; on the ſides are carved two rings, in imitation of handles, in the center of which is a leaf of ivy. It is ſix feet four inches long, three feet broad, and as many high. By the will of Chriſtina, queen of Sweden, the former poſſeſſor of it, it paſſed to the Muſeum of the duke of Odeſchalchi, from whoſe heir, the duke of Bracciano, it was purchaſed in 1776.

89. An oblong ſquare Granite baſon, three feet ſix inches long, twenty inches wide,

eighteen deep, and two feet six inches high. This kind of basin served anciently in temples, to hold sacred water used in purifying the hands. Three, similar to this, have been found in porphyry; one in Agrippa's pantheon, now placed in the church of St. John Lateran at Rome; another is in the Borgheze palace, and the third was in the collection of Count Caylus, who has engraved it in his *Antiq.* v. vii. pl. 66, and it now stands in the church of St. Germain l'Auxerais at Paris, adapted as a mausoleum for the Count by the addition of a modern cover to it. This basin was procured, as the last mentioned, in 1776.

90. The triangular vase of a Candelabrum fifteen inches high. The three side pannels are ornamented with a vase, a lotus with festoons composed of various symbolical plants, and an Ibis. The Ardea-Ibis, or that peculiar to Egypt, is described in Hasselquist's Travels.

## SECTION VII.

THE COLLECTION OF STATUARY MADE BY  
THE LATE MARQUIS OF MONTHERMER,  
NOW IN THE POSSESSION OF THE DUKE  
OF BUCCLEUGH, PRIVY GARDENS, WEST-  
MINSTER.

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1. A statue of Leda with the Swan,  
4 f. 6.

2. A statue of Minerva. The head is modern and coarsely finished.

3. A statue of Cupid sitting on a rock asleep. The petasus is on the head, and a basket of fish hanging on the arm.

4. A colossal head of Augustus.

5. A head of Alexander<sup>a</sup> with a Helmet.

6. A head

<sup>a</sup> The genuine head of Alexander in the Capitol, another in the Florentine gallery in inferior preservation, and a statue of him in the Rondonini palace, afford a more

6. A head of Hephestion moriens.
7. A head of Mercury, or rather a Dioscaros, as the cap is not winged.
8. Ditto<sup>b</sup>, the Petasus composed of the shell of a Tortoise.
9. A bronze head of Baccha or Libera, with the eyes hollow. Of very fine workmanship.
10. A head of Venus, entire and excellent.
11. A head of Jupiter, much restored.
12. A head of Juno, or rather Isis, in black basalt of a fine Egyptian style and character.

perfect representation of him, than the profile on his coins with which they correspond, in every feature. The representations of the Macedonian hero are all remarkable for the inclination of the head to the left shoulder, and the turning up of the eyes. Anthol. l. iv. c. 8. p. 312. "Εξ Διαλευσσων."

<sup>b</sup> This is a very rare instance of Mercury so attired. It is of Egyptian mythology, and probably of the second æra of sculpture, under the Ptolemies. Pococke, the learned English traveller, observed in a temple at Thebes, in Egypt, a Mercury with the petasus or winged cap, formed of the shell of a tortoise. Abbate Winckelmann notices this as having belonged to Cavaceppi the sculptor.

13. A head



13. A head of Æsculapius; good.
14. An unknown head with its own plinth.
15. A head of a boy.
16. A head wreathed, and probably a portrait.
17. A terminus of Hercules, wrapped in the Lion's skin, and wreathed with ivy. Of considerable merit.
18. An upright cinerary Urn. On the front is a candelabrum between Gryphons with Goats horns.
19. Two cinerary marble Vases. One with the handles doubly encircled; the other is fluted.
20. A bas-relief of the Graces.

A COLLECTION OF STATUARY MADE BY  
THE MARQUIS OF LANSDOWNE, AT SHEL-  
BURNE-HOUSE, WESTMINSTER.

1. A STATUE the size of life, in the action of fastening his sandal to his foot, similar to the one at Versailles, supposed to represent Cincinnatus preparing to take the command of the Romans; but, according to Winckelmann<sup>c</sup>, is more probably a Theseus putting on the sandals of his father Ægeus. Bought of Mr. Gavin Hamilton, and found by him at his excavation at the Pantanella about the year 1771.

2. A statue, called a Paris; the head not its own. Found as above.

3. A statue, in black marble or basalt. supposed to represent Berenice, the queen of Ptolemy Philadelphus, in the character of Isis. Found as above.

<sup>c</sup> Mon. Ined. T. i. p. 88.

4. Another

4. Another figure in the same kind of marble.

5. A statue, above seven feet high, of Marcus Aurelius<sup>d</sup>; the head not its own; found in the Columbaro by Mr. Gavin Hamilton.

6. A statue about seven feet high, being a repetition of the fine statue of Meleager in the Belvidere, but proved to be Mercury by the Abbate Visconti. This excellent figure is in good preservation, and was found by Mr. Gavin Hamilton at Tor-Colombaro, above mentioned, about nine miles distant from Rome, on the Appian Way, in 1771.

7. A statue, nearly seven feet high, of a young Hercules bearing his club. Found in the year 1790, in the grounds, the former site of Hadrian's Villa Tiburtina; now belonging to the Marcfoschi family; originally to the Conte Fede. This fine statue is in

<sup>d</sup> The frequency of his statues and busts, is asserted by Capitolinus in Vit. M. Aurelii, c. i. "sacrilegus judicatus est, qui ejus imaginem in sua domo non habuit, qui per fortunam vel potuit habere, vel debuit."

"Incisa notis marmora publicis  
Per quæ spiritus et vita redit bonis  
Post mortem ducibus."

HOR. OD. l. iv. ad. 8.

high preservation, and was purchased by Mr. Jenkins.

8. A statue of an Amazon; the head not its own. Found by Mr. G. H. at the Columbaro.

9. An Egyptian statue of Osiris in the act of kneeling.

10. A statue of Juno, sitting; in the proportion of full seven feet; head not its own. Much restored. It was once in the possession of Mr. G. Hamilton.

11. A statue, size of large life, restored in the character of Diomedes taking the Palladium; but, the body being found by Mr. G. Hamilton in 1778, a mere Torso wanting both head arms and legs, it was not then known to have been originally a repetition of the Discobolos, since found in the grounds belonging to the Maffimi family at Columbaro.

12. A statue of a boy in the character of Harpocrates about four feet high.

There are several other statues and termini of inferior merit and authenticity.

A groupe of Cupid and Psyche\*, about  
3 feet

\* The Psyche of the Egyptians, one of their favourite emblems which represented the soul or a future life, was originally

3 feet 6 high; found by Mr. G. Hamilton in the Pantanella.

A groupe of Leda with the Swan, about the same height, bought of Mr. G. H. and found in the Villa Magnani on the Palatine Hill.

A large bas-relief of Æsculapius; the head is modern.

A bust of an Olympic hero found at the Pantanella, finely sculptured.

A head of Minerva found at Roma Vecchia.

A head of Antinous deified as Osiris; found at the Pantanella. It is the finest style of the age of Hadrian.

A head of Mercury found as above, and of equally perfect execution.

Heads of a Muse and Mercury.

A head of Antoninus Pius.

Heads of Bacchus and Ariadne; of beautiful sculpture.

originally no other than an aurelia or butterfly. In the progressive refinement of the arts, it was depicted as an elegantly formed female, with the wings of that insect.

THE COLLECTION OF STATUARY MADE BY  
LORD VISCOUNT PALMERSTON, AT BROAD-  
LANDS, NEAR ROMSEY, HANTS.

1. A STATUE of a Muse. The attitude is the same as that of the Melpomene, once in the Farnesina palace, now in the Mus-Pio-Clem. stooping forward, and the left leg raised on a stone.

2. A statue of Ceres. Restored; the head and arms are wanting.

3. A statue of Hygeia.

4. A statue of Cupid sleeping on the Lion's skin, with the club and two lizards. Of good sculpture and a repetition of a frequent subject.

5. A head of Africa, small life, with the skin of the Elephant's head.

6. A head of Diana with the double knot on either side of the head, as remarked in that of Mr. Townley's.

6

7. A head

7. A head of Juno, nearly perfect, but much corroded by age.
8. A head of a female Faun.
9. A head in the character of Mercury, with a Petasus, probably a portrait.
10. A head unknown, with a corded wreath.
11. A double-headed Terminus of Fauns.
12. A bas-relief of a Muse.
13. Another, having three female Bacchanals in orgic attitudes.
14. A tripod with Bacchanals; Silenus with the mystic cestus; in which is a Priapus and fruits.
15. A vase with Bacchanals, fragmented, but the figures of good sculpture.

THE COLLECTION OF STATUARY MADE BY  
MR. MANSEL TALBOT, AT MARGAM IN  
GLAMORGANSHIRE.

1. A STATUE of Lucius Verus; the head has never been broken off, but the legs, part of one thigh, and both the arms, are modern workmanship.

2. A Vir Confularis, of excellent and highly finished drapery. It was formerly in the Colombrano palace at Naples belonging to the duke Caraffa, and was purchased of Mr. Jenkins. A fine head of Tiberius is placed on it, which accords with the body.

3. A statue of a young Faun, holding a pipe, bought of Mr. G. Hamilton, and formerly in the Barbarini palace. Repetitions of this pleasing figure are in the Capitol, and the Villa Borghese at Rome.

4. A statue



4. A statue<sup>f</sup> of Hercules ebrius et ureticus; bearing the club negligently on the left shoulder; the other hand is modern and improperly extended. Figures representing this statue of Hercules, with various circumstances of drunkenness, may be seen in the Dresden collection, and on antique gems.

5. A statue of a Dioscuros.—Other repetitions of this figure are supposed by some connoisseurs to represent one of the Ptolemies. It was found by Mr. G. Hamilton about the year 1769, at the Pantanella, on the site of Hadrian's villa at Tivoli.

6. A statue of a Boy, less than life, and draped.

7, 8. Torso's of very fine sculpture, being fragments of statues of Ganymede and a Satyr.

9. A very excellent and well preserved bust of Hadrian.

<sup>f</sup> Statius (Sylv. l. iv. s. 6. v. 58.) describes minutely a small bronze, not a foot high, of Hercules Ebrius, &c. with a cyathus in one hand. He details the history of this statue; that it was made by Lycippus, and had belonged to Alexander, Hannibal, and Sylla. Upon a small gem in the Verospi collection Hercules is so represented. Spence, Polymetis, p. 161. n. 71.

10. A bust, supposed to represent Solon, on account of the head being nearly bald, of good execution.

11. A bust of Sabina, the wife of Hadrian.

12. A bust of Antonius Pius. The three last mentioned are in a superior style, and were found by Mr. G. Hamilton in the Pantanella.

13. A bust of Minerva; the face well preserved; the back part of the head is wanting, but is covered with a fine ancient bronze helmet, which suits it, and the breast bearing the *Ægis*<sup>s</sup> is a remnant of a capital statue of that goddess.

14. A head of Hercules Agonistes, of great merit. It was bought of Mr. G. Hamilton, and was formerly in the Mattei collection.

15. A bust, unknown by M. Angelo.

17. A bas-relief of Leda, modern.

18. A Sarcophagus fluted, bas-relief of the Graces.

19. An oval vase, modern.

<sup>s</sup> The *Ægis*, which was the symbol of power and universal dominion, was frequently placed on the busts of the emperours. Flattery could give it to the portraits of such monsters of folly and depravity as Nero and Domitian.

20. Two

20. Two Do. in Rosso antico, by Cārdelli.
  21. The Borgheſe Bacchanalian vaſe, and the Medici vaſe, of the ſacrifice of Iphigenia; by Cardelli.
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THE COLLECTION OF STATUARY MADE BY  
THE LATE WILLIAM WEDDEL, ESQ. AT  
NEWBY IN YORKSHIRE, NOW BELONG-  
ING TO LORD GRANTHAM.

1. A STATUE of Venus, five feet one inch and a half high, in the attitude of the Medicean; both arms and the right leg from the knee are modern, and the head alſo having been loſt, is replaced by a beautiful head of a Pudicitia of a ſuitable ſize; the veiled part having been worked to the reſemblance of hair, by the ſculptor Pacili. This fine fragment had remained, a long time, in the vaults of the Barbarini palace, from whence it was purchaſed by Mr. G. Hamilton, about the year 1765, who exchanged it with Pacili.  
Mr.

Mr. Jenkins soon after gave Pacili one thousand Roman Scudi for it, including the restoration, and soon after sold it to Mr. Weddel<sup>b</sup>.

2. A statue of Minerva. The head not its own, but beautiful and well adapted. Purchased of Mr. Jenkins.

3. A Faun dancing and half draped, small life.

4. Silenus, with the uter or skin of wine, small life.

5. Muse sitting; the head not its own.

6. A statue of Apollo leaning his right arm behind him.

7. A statue of a boy playing on a pipe.

8. A statue of Brutus, naked; head not its own, but suitable.

9. A statue of Faustina draped.

10. A statue of a Patrician youth with the Bulla aurea.

11. A statue of Ganymede, copied from the Florentine.

<sup>b</sup> I am obliged for this information to a gentleman who received it from the report of Sig. Pacili and Mr. Hamilton.

12. A statue

12. A statue of a Nymph reclining on one arm.

13<sup>i</sup>. An Ibis in white marble; the size of life.

14. A colossal head of Hercules, with a Tripod of Bacchanals.

15. A bust of Augustus.

16. A head of Minerva, in Parian marble; the casque and back part of the head are restored.

17. A bust of Caracalla.

18. A head of Alexander in Pavonazzo marble, on a beautiful tripod<sup>k</sup> of masques and boys.

19. A bust of a young man, unknown.

20. A female bust; intire.

21. A large Sarcophagus, 6f. long and 5f. high, of Pavonazzo marble. The top is fluted, and on the sides are lions heads.

22. A small Sarcophagus; boys playing

<sup>i</sup> The Ibis is a bird like a Stork, peculiar to Egypt, where, as it destroys serpents, it has been worshipped as a divinity. Plin. Hist. Nat. l. viii. c. 27. Cicero De Nat. Deor. l. i. c. 36.

<sup>k</sup> ——" Tripodas præmia fortium

Graiorum."

Hor. Od. l. iv. od. 8.

with

with fruit, Termini at the corners. Upon it stands a large upright cenerary urn with a tessara.

The Romans were magnificent in their sepulchres; and their sarcophagi were frequently composed of the most valuable marbles, and enriched with the most elaborate sculpture. The finest bas relief known is that of Bacchus and Ariadne, nearly seven feet long, which was found perfect in the Appian way; which is almost rivalled by the Sarcophagus, with the story of Meleager at Pisa.

There are various symbols of dissolution which are common on Sarcophagi; such as a lion destroying a horse, Cupid burning a butterfly, and several others.

A frequent subject was Apollo and the nine Muses. He was only blocked out roughly, but the other figures completed; and the Sarcophagus was kept by the sculptor to be adapted to any purchaser. When it was bought, the head which remained to be finished was made to resemble the deceased.

But Sarcophagi were frequently embellished with heterogeneous ornaments, such as Bacchanalian feasts, and sacrifices to the Bona Dea.

The

The ancient artists following the received superstitions, may sometimes appear careless of the propriety of the design, for the place where it was to be employed.

The workmanship of the Roman Sarcophagi is seldom very excellent; because the use of them was in a great measure discontinued when Sylla died<sup>1</sup>; and was not renewed, as a general practice, till after the Antonines. The interval forms the æra of sepulchral Vases, Cippi, and cinerary Urns, upon which the sculptors exerted the utmost skill.

The custom<sup>m</sup> of burning dead bodies ceased about the æra of the Emperour Alexander Severus and Julia Mammæa. The Sarcophagus, which is now shown in the Capitol at Rome, and attributed to them, when first discovered, contained no bones in it. The Barbarini (now the Portland Vase) only, was placed within that receptacle, and is said to have contained ashes. As for the external workmanship of the Sarcophagus, it

<sup>1</sup> Sylla ordered his body to be burned, as Pliny says, “*veritus talionem*,” l. vii. c. 54. for he had allowed the corpse of his rival Marius to be treated with the basest indignities.

<sup>m</sup> Nieupoort de Ritibus Romanis, p. 396.

bears decisive marks of an age much anterior to Severus.

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THE COLLECTION OF STATUARY MADE BY  
THE HON. J. SMITH BARRY, AT BEAUMONT IN CHESHIRE.

1. THE statue of Antinous in the character of Abundance. The head is not its own, but the body is uncommonly excellent. It is of the size of large life, and was discovered in the Thermæ Maritimæ of Hadrian, near Ostia, by Mr. G. Hamilton, in 1771.

2. A groupe of Paris Equestris, much restored, but of excellent sculpture. It was found at Tor Columbaro, formerly a villa of Gallienus, by Mr. G. Hamilton.

3. A statue of Venus Victrix. Found at the same time and place. Much restored.

4. A statue of Bacchus, with a Faun.

5. A statue of Apollo.

6. A statue of Paris; large life.

7. A statue of Sabina, draped.

8. A female



8. A female statue; unknown.
9. A statue of Trajan, when young.
10. A statue of Faunus.
11. A statue of a Patrician boy with the Pallium.
12. A groupe of Bacchus and Ariadne.
13. A groupe of Bacchus on an ass.
14. A groupe of Hercules and Antæus.
15. A statue of Homer; small life.
16. A statue of Cupid; Do.
17. A Fountain Nymph, with a Vase.
18. A statue of Vespasian.
19. A bust of Marcus Aurelius.
20. A bust of Ælius Verus.
21. A bust of Antoninus Pius; large life.
22. A bust of Septimius Severus.
23. A bust of Lucius Verus. The Lucius Verus in the villa Borghese is the best imperial bust known to be now existing. That formerly in the Mattei palace is now Mr. Townley's. One in the Barbarini is highly estimated; and another, found at Hadrian's villa, was sold by Mr. L. Brown to the Empress of Russia.
24. A bust; unknown.
25. A head of a Satyr.
26. A head of Juno.

27. A head of Pindar.

28. A medallion inscribed, "MENANΔPOC."

29. A vase in marble composed of an antique Puteale about three feet in diameter, and as many high; formerly in the Columbrano palace at Naples. The cup at the bottom and the cornice at the top, by which it becomes a vase, were added when in the possession of Mr. Jenkins, about the year 1772. The antique figures are in a very superior style of sculpture, and represent the mystical introduction of Adonis to Venus or Proserpine. Under the border of this Puteale is the following dedicatory inscription.

LOC. H. SPS. GRAECEIA. PF. RVFA. POMPON.  
DIANAÆ\*.

This vase, in point of execution and curiosity, ranks amongst the first in England.

30. A vase of porphyry, near three feet high, elaborately hollowed out of an ancient column by Cardelli.

\* Locum hunc sepulturæ propriis sumptibus Græcia posteris fecit. Rufa Pomponia Dianæ. Putealia figellata Pausan. l. i. p. 94. Cic. Epist. ad Atticum, l. i. ep. 10.

THE COLLECTION MADE BY HENRY BLUNDELL, ESQ. AT INCE-BLUNDELL, IN LANCASHIRE.

1. A STATUE five feet high of Minerva, holding the Owl in the right hand. One arm and part of the other are modern, formerly much admired in the Lanti palace at Rome.

2. A statue of Diana with a Tunic formed of the skin of a hind, five feet high.

3. A statue of a consular figure, with the "Scrinium," in good preservation, nearly resembling that called Cicero in the Arundel collection.

4. A statue with a club supposed to be a Theseus. The head not its own. Near 7f. high. Formerly in the villa D'Este at Tivoli.

5. A statue of a Matron draped; head not its own. Height 6f. 6.

6. A statue of Minerva; the left hand resting on a shield, much restored, 6 feet 6 high.

A a 3 7. A statue

7. A statue supposed to represent the province of Mauritania, 6 feet high.

8. A statue of Æsculapius, nearly 7 feet high.

9. A female statue with light drapery; head and arms modern, 6 feet high. The base is inscribed.

10. A statue of Bacchus, 5 feet high.

11. A statue of Jupiter with the Eagle, 7f. high, from the Villa D'Este.

12. A groupe of an old Faun and a Hermaphrodite; small life, of a proportion of about three feet. Found by Niccola La Piccola, in an excavation about 7 miles from Tivoli, on the Præneste road, 1776.

Mr. Blundell has a great variety of busts, heads, bas-reliefs, sarcophagi, cippi, sepulchral urns, and curious ancient fragments. The whole collection amounts to 400 pieces, an explanatory catalogue of which, illustrated with engravings, I am informed that Mr. Blundell is preparing for the learned world. The sketch I offer of the other marbles will excite the curiosity of virtuosi.

THE COLLECTION OF MARBLES<sup>o</sup> MADE BY  
SIR RICHARD WORSLEY, BART. IN THE  
ISLE OF WIGHT.

1. BACCHUS and his mythological favourite Acratus, winged as a genius. This is a most beautiful groupe, in which "the masculine energy of youth is blended with female softness and virgin delicacy."

2. Cupid, found fifteen miles distant from Rome, in 1793, under the Colonna, where Varus had a villa. This beautiful statue is similar to Mr Townley's, and is probably a fine antique copy of the bronze, which was obtained by a stratagem from Praxiteles, by Lais.

\* These marbles were collected in Greece during the years 1785,-6,-7, by Sir R. Worsley, who brought them to Rome, where they were examined and described by that celebrated antiquary Abbate Ennio Quirino Visconti, the Vatican librarian. Two very sumptuous volumes, with plates and descriptions in English and Italian, were published at London in 1798, but are not to be purchased.

A a 4

3. A statue

3. A statue of Venus, draped.
4. Asclepias, the priestess of Diana, draped, with the patera. It is small, and of that description of statuary called "*μονολιθα*," or consisting of a single stone. The head and arms are restored; and it has a curious inscription on the plinth, demonstrative of her name and office.
5. A groupe of Nilus, in small, resembling that in the Capitol at Rome.
6. A small statue of a youth, as a genius, half draped.
7. A statue of Hercules Ebrius, found in Egypt, and in the style prevalent under the Ptolemies. He is crowned with flowers and ribbons like the Hercules of the Vatican.
8. A statue of a boy with the club and lion's skin, called the Genius of Hercules.
9. A statue of an Egyptian priest in basalt.
10. A fragment of an Egyptian Idol.
11. Cercopithecus, or Egyptian Cynocephalus.
12. Canephora, found at Eleusis.
- 13, 14. Antique marble chairs which originally belonged to the celebrated Fulvius Ursinus, and were afterward placed in the Villa Montalto of Sixtus the fifth.
15. An

15. An Hermæan statue of Sophocles found at Athens<sup>p</sup>.

16. One of Alcibiades, found at Athens.

17. One of Anacreon; an accurate resemblance of a genuine coin of Teios in the Urfini collection.

18. Pherecydes<sup>q</sup>, the philosopher and contemporary with Thales, a small Hermæan statue.

19. Hercules Juvenis, with fillets falling down on either side of the head, which is covered with a lion's skin. A bust strongly characterized.

20. Attilius Regulus<sup>r</sup>, a fine bust.

21. Achilles. A bust resembling the statue in the villa Borghese, and one in the collection of the Duke of Nemi.

22. A bust of Sappho<sup>s</sup>, of a manlike air and features, as she is usually represented.

23. A bust of Jupiter, finely sculptured.

24. An Hermæan statue of Hercules, with a close beard, and the lion's skin drawn over the head like a peruke.

25. A basso relievo of Jupiter and Minerva

<sup>p</sup> Athenæus, l. i.

<sup>q</sup> Anthol. Græc. l. iv.

<sup>r</sup> Hor, Od. 3.

<sup>s</sup> Strabo, l. x.

receiving

receiving the vows of an Athenian, designed by Phidias, and taken from the Parthenon. It is in the flat, low style of sculpture.

26. A basso relievo of Protefilaus taking leave of Laodamia as described by Homer.

27. A basso relievo of Hercules, discovered at Athens in 1785, which resembles a marble in the Arundelian collection.

28. A basso relievo of an antique Syren.

29. A basso relievo of Telephus, the son of Hercules, found at Megara.

30. A basso relievo of Cecrops king of Athens, and his three daughters.

31. A fragment of the Eleusinian mysteries, found at Eleusis.

32. A basso relievo of an annual procession at Megara.

33. A basso relievo of Pluto with a youth standing near him. This marble is extremely curious, as it exhibits three kinds of cups for consecrating wine, the cotyla, the crater, and the prochoos or ariballos.

34. A sepulchral fragment of Cherion, found at Athens.

35. A basso relievo of Moschus (not the poet) found at Athens.

36. A basso relievo of a man with three  
young



young women, washing a statue of the deity of Lampsacus with a sponge. A very beautiful specimen of the antique Terra cotta.

37. A basso rilievo of a Bull, the "maxima victima" of Virgil, found in Magna Græcia, and formerly in the Columbrano palace belonging to the Duke Caraffa at Naples. It is of superior sculpture, and was probably the outside ornament of a temple.

38. A basso rilievo of a young woman caressing doves, found in the island of Paros, and conjectured to have been a relique of the temple of Ceres, and the work of Praxiteles.

39. The Tripod belonging to the monument of Lysicrates' at Athens.

40. A fragment found at the Sigæan promontory, representing an Aunt and Niece waiting the answer of the oracle. Several fragments, &c. of inferior merit, brought from the islands and shores of the Archipelago.

\* See the descriptions of Athens by Le Roy and Stuart.

## SECTION VIII.

EXTRACTS OF LETTERS FROM GAVIN HAMILTON, AT ROME, TO CHARLES TOWNLEY, ESQ. RELATIVE TO HIS DISCOVERY OF MARBLES IN THAT VICINITY<sup>a</sup>.

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IN the year 1771, upon the site of Hadrian's Tiburtine villa, now called the Pantanello, an excavation having been originally made

<sup>a</sup> Mr. Townley's collection, a catalogue of which I have been permitted to give in the preceding pages, has been formed with great taste and knowledge of the subject, seconded by successful acquirement. His superior judgment in the arts may be said to have been inherited from his immediate maternal ancestor, the great earl of Arundel, who was the father of vertu in England.

Mr. Gavin Hamilton, to whose assiduity we are indebted for some of the finest antique statuary, died at Rome in 1797, where he had passed the greater part of his life. His death was occasioned by anxiety of mind, when the  
French

made by Sig. Lolli; the fragments then discovered were sold to cardinal Polignac, and at his death purchased for the king of Prussia. The only piece remaining in Lolli's possession, was the bust of Hadrian, now Mr. Townley's. In 1769, Mr. Hamilton employed some labourers to re-investigate this spot. They began at a passage to an old drain cut in the tufa, where they found an exit to the water of Pantanello, after having worked some

French took possession of the imperial city. He was a man of talents, and highly esteemed. As a painter of history he was not less classical than Poussin, with clearer colouring, and graceful attitudes. One of his chief works is a series of pictures taken from the Iliad, which have been well engraved by Cunego, and the originals dispersed in different cabinets of Europe. The duke of Hamilton and Lord Hopetoun are possessed of some of them. In the Borghese villa, near Rome, an apartment is painted in fresco by him, with the history of Paris. In 1773 he published "*Schola Italica Picturæ*," from the most celebrated pictures, in one volume folio.

Mr. Thomas Jenkins first visited Rome as an artist, but having amassed a considerable fortune, by favour of Pope Ganganelli, he became the English banker. He was driven from Rome by the French, who confiscated all they could find of his property. Having escaped their fury, he died at Yarmouth, immediately on his landing, after a storm at sea, in 1798.

weeks

weeks by lamp-light, and up to the knees in stinking mud full of toads, serpents, and other vermin. A beginning of a cava was then made through the drain, which was filled with trunks of trees and fragments of marble. Here were found a head, now Mr. Greville's, the vase of Peacocks and Fish, now in the Mus. Pio-Clem. a Greyhound, Ram's head, and fragments, when it appeared that Lolli had previously discovered the more valuable relics. Fortunately meeting with an old man who had been employed by Lolli, they were directed to a new spot. "It is difficult (Mr. H. remarks) to account for the contents of this place, which consisted of a vast number of trees, cut down and thrown into this hole, probably from despoil, as having been a part of some sacred grove, intermixed with statues, &c. all of which have shared the same fate." He observed, that the Ægyptian idols had suffered most, being broken into minute pieces, and purposely disfigured, and that those of Greek sculpture, in the greater number, had suffered only from the fall, when thrown into this reservoir of water and filth, not having been equally offensive to the Goths, or, with greater probability, to the first-

first-converted Christians. The statues first thrown in, from sticking in the mud, were consequently the least injured. There were hewn blocks and fragments of white marble, and columns of alabaster sufficient to build a palace, with a collection of giallo antico, and the more rare kinds; in short, of some of the finest parts of Hadrian's villa. This hollow, in time, was filled with water, and called Pantanello, or the smaller lake of Pantano.

Mr. H. gives the following catalogue of the discoveries in the excavation of Pantanello, with the names of the persons who obtained them.

IN THE MUSEO PIO-CLEMENTINO.

1. Head of Menelaus, with other fragments belonging to the groupe of Menelaus defending the body of Patroclus.

2. Bust of a Philosopher, singular for its high preservation.

3. Head of Plato.

4. Do. in red marble.

5. Do. of a Mauritanian.

6. Bust

6. Bust of Hadrian.
7. Antoninus Pius.
8. Vase with Peacocks and Fish, &c. a fragment.
9. Head of a Ram.
10. Statue of Nemesis.
11. A Stork of rosso antico.
12. A Greyhound.
13. Column with ornaments.

## AT THE VILLA ALBANI.

14. A Sphinx; green basalt.
15. Antinous, head, in the character of an Ægyptian Idol.
16. Bust of Caracalla.
17. Head of Do.
18. Bust of Lucius Verus.

## MARQUIS OF LANSDOWNE.

19. Statue of Cincinnatus.
20. Do. of Paris.
21. Cupid and Psyche, groupe.
22. Antinous.
23. Do. as an Ægyptian Deity.

- 24. Bust of a Victor in the Olympic games.
- 25. Pudicitia, a fragment.
- 26. Head of a Muse.
- 27. Two Ægyptian Idols in black marble.
- 28. Bas-relief in do.

## MR. MANSEL TALBOT.

- 29. Statue of Ptolemy.
- 30. Bust of Hadrian.
- 31. Do. of Sabina.

## CAVALLIERE PIRANESI.

A great number of fragments of vases, animals of different sorts, some elegant ornaments, and a colossal head of Hercules, now in Mr. Townley's collection.

## GENERAL SCHWALLOFF.

- 32. Antinous, head.
- 33. Sabina, do.

B b

34. Bust

34. Bust of a young man as large as life,  
being part of a statue.

MONSIEUR DE COCH, FOR THE EMPEROR  
OF RUSSIA.

35. Statue of Cupid.

36. Head of Juno.

MR. JENKINS OF ROME.

37. Bust of L. Verus, purchased by Mr. L.  
Browne, now at St. Petersburg.

38, 39. Heads of Antinous and Pompey,  
in the duke of Dorset's collection at Knowle,  
in Kent.

40. Lucilla.

41. Juno.

42. Athleta.

43. Jupiter.

44. Faustina, Junior, &c.

MR.



MR. TOWNLEY.

45. Greek Hero, head, to which there is one similar in the Museo Pio-Clem. but not in equal preservation.

More than a dozen busts and heads were sent to different parts of Germany.

1771.

Excavation in the *Tenuta of S. Gregorio*, then the property of cardinal Ghigi, and commonly called "*Tor Columbaro*." Two spots were selected, one upon the Appian Way, and the other about a quarter of a mile distant. The first, Mr. H. supposed to have been a temple of Domitian, and the other a villa of Gallienus, which are described as being distant nine miles from Rome. The first mentioned was despoiled of its ornaments, retaining only a large column of red granite, and some fragments of porphyry and giallo antico.

This temple had been probably robbed by

B b 2

Gallienus,

Gallienus, and the ornaments placed in his own villa, as there were no competent artists in that low age. Mr. H. is confirmed in this conjecture by the number of duplicate statues, which he found in this excavation, of most, if not all, and one, in every instance, inferior to the other, consequently the one original, and the other a repetition or copy, by some artist in the reign of Gallienus. The precious columns of verd and giallo antico, had been taken away by the early Christians, and applied as decorations to their newly erected churches. The statues were widely dispersed, as having been thrown aside, either from ignorance of their value, or religious prejudice. Some of them were scarcely a foot beneath the soil, and in many instances had been broken by the plough. The first valuable discovery was of the M. Aurelius, larger than life, now at Shelburne-house; near it was a duplicate of poor workmanship, broken into many pieces. A head which Mr. H. placed on Lord Shelburne's statue must have belonged to one of them. The Melcager, the ornament of the same collection, and one of the finest statues in England, was likewise found there; and the "Paris Equestris,"  
in

in small, which passed by purchase from Mr. Jenkins to J. Smith Barry, Esq.

The Discobolos was next brought to light, in good preservation in all its parts, although a little injured by time. The attitude, in particular, is allowed to be one of those happy productions of the ancients which cannot be improved or excelled, and now attracts the notice of virtuosi in the Mus. Pio-Clem. where the bust of Serapis holds a distinguished place; a piece of sculpture, of which Mr. H. never discovered a duplicate. Of this cava, likewise, are the Venus, now Mr. Corbet's; and a draped Venus, now restored, and called "Victrix," in Mr. Smith Barry's collection; a torso of Apollo, and a Faun sitting, in small life, sent to Muscovy by M. de Coch, of exquisite workmanship. Lord Landse's Amazon is also one of the fortunate discoveries at the cava of "*Tor Colombaro*."

After opening eight different excavations at *Porto*, and in other parts of the Campagna of Rome, during the course of one winter, without success (excepting the Wolf and small Naval Victory, found at *Cornazzano*;

now in the Mus. Pio-Clem.) Mr. H. resolved to explore *Albano*. There he discovered a fine statue of a young man without a head, now in the Mus. Pio-Clem. a scenic figure claimed by cardinal Albano, &c. During the process of these searches at Albano, he was advised by some friends at *Genzano* to try his fortune in several spots in that vicinity. The greater part of them had been previously dug up by order of cardinal Lancellotti, and the event of course was unfavourable. *Monte Cagnolo* alone answered his expectations, which is a small hill between Genzano and Civita-Lavinia, the ancient Lanuvium, commanding a rich prospect towards Velletri and the sea. From the extent and magnificence of the ruins, and the many relics found there, it is conjectured to have been the site of the villa of Antoninus Pius, which he built adjacent to the ancient Lavinium. This spot, in successive ages, had been converted into a vineyard, and consequently, stripped of its ornaments, some of which were thrown promiscuously into one room, about ten feet underground. The most remarkable were, the two Fauns of exquisite Greek sculpture, with the names of the artists; the Vase, of a general

neral

neral form and taste, inferior to none extant ; and the groupe of a Greyhound Dog caressing a Bitch, in Mr. Townley's collection. The companion of the latter, found at the same time and place, is now much admired in the Mus. Pio-Clem. Mr. Townley is likewise possessed of one of the two groupes of Actæon devoured by his own Dogs, and the two small Victories sacrificing a Bull, which are some of the best known, in relievo. Two other Dogs, which were also discovered at *Monte Cagnolo*, Mr. Jenkins procured, and it is a singular co-incidence, that so many Dogs should have been found in a place which still retains a name of that import. It belongs to the college of St. Buonaventura. Besides these excellent specimens of ancient art, heaped together in one room, Mr. Hamilton found a head or bust in the character of Meleager, in the highest preservation, now Mr. Townley's, and only one large statue of Paris, which was placed by Lord Temple at Stowe, with others of merit, particularly an Adonis of uncommon beauty, dug up at the Villa Fonsaga. Mr. H. esteemed the *Monte Cagnolo* to have been one of the richest mines of antiques which he opened while resident at Rome.

At *Nemi*, which had been already explored, he found the young Cupid holding a vase, and disposed of it to Mr. Lyde Brown.

#### DISCOVERED IN 1792.

Gæta, a bust of fine sculpture; a statue of Sabina; another of Germanicus. A head of M. Agrippa of the best workmanship; another of Tiberius with the civic crown; a statue of Caligula with a cuirass; Diana succincta of great beauty; Nemesis, &c.

Excavation at *Ostia* on the sea shore. By permission of cardinal Surbelloni, Mr. H. began his investigations in this vast field of antiquity, at a spot called *Porta Marina*, as promising the discovery of many objects of taste. From the ground plan of the ruins, it became evident, that they were the site of public "Thermæ maritimæ," and from many inscriptions which were found, composed of letters of an unusual size, we may collect that they had been frequently repaired during the reigns of successive emperors, as low

as Constantine. One, very elegant, was given by Mr. H. to cardinal Albagine. There were proofs that Hadrian, the protector of the fine arts, had embellished these baths by many magnificent works. The first statue which was recovered from its long sepulture, was the fine Antinous, as the deity of Abundance. Mr. Smith Barry was the purchaser, and it equals any statue of that subject, of any collection in Europe. Near to the Antinous lay an inferior statue of *Æsculapius*, and another of his daughter *Hygeia*, very entire, large life, and of considerable merit. The last noticed was sold with several others to the Landgrave of Hefs-Cassel. A torso, broken off under the knees, appeared next, of which there is a duplicate at the Capitol, the head not its own, the whole being restored by Monsieur Le Gros. Mr. H. restored this torso, as *Diomede* carrying off the *Palladium*, and sold it to Lord Lansdowne, but it was a duplicate of *Myron's Discobolus*, similar to that in Mr. Townley's collection.

At *Porta Marina*, which had been pre-occupied, and its stores exhausted, Mr. H. declined farther investigation, proceeding to a bath

bath on the shore, having a pavement of verd-antique. He soon dug up a fine torso of a young man, the other parts much mutilated, and the head not to be found, after the most diligent search. The Pope claimed it for the Mus. Pio-Clem.

Mr. Townley's small Venus, holding a mirror, was another of the exquisite ornaments of this bath. Four of the Labours of Hercules, entire, and with their proper emblems, were found at a small distance, which are now in the Mus. Pio-Clem. with the elegant Tripod Apollo. Near them, were first seen the mother of Venus and the Muse, which are Mr. Townley's, and considered by Mr. H. as some of his most happy discoveries. The "mal aria" prevented Mr. H.'s men from working at Ostia; they were employed during its prevalence in the autumn, at *Roma vecchia*. This is an estate belonging to the hospital of St. Giovanni Laterano, about five miles from Rome, upon the road to Albano, and that of Frascati. A considerable ruin is seen near this last, upon the right hand, which is generally believed to be the remains of a villa of Domitian's nurse. This  
opinion



opinion is confirmed by fragments of colossal statues, and the excellence of the sculpture. Mr. Townley has the two busts of Marcellus, dedicated by the Decemviri, and a companion, with the sleeping Mercury; beside which were Lord Lansdowne's Æsculapius, the size of life; the singularly beautiful Bacchante, once the property of the Honourable Charles Greville, now Mr. Townley; and the basso relievo of the three Bacchantes sent to Mr. Townley, and one of the most estimable of those which this fortunate spot produced.

Several cavas at *Palo* and the territory of *Laricia* proved fruitless.

At *Castello di Guido*, Mr. H. was more successful. This place belongs to the hospital of S. Spirito, about twelve miles from Rome, on the road to Civita Vecchia, and was anciently "Lorium," where the emperor Antoninus Pius finished his days. The ground had been scarcely broken, when an entire statue of a woman appeared, with her head veiled, and holding the patera in one hand, and the cornucopia in the other; it appeared to be a Pietas. Many small pieces of ordinary workmanship followed, most of which were mutilated, excepting a draped figure,  
small

small life, representing Domitia with the attributes of Diana, which went, with the Pictas, to the Mus. Pio-Clem. In a large vittina, filled with earth, was found a Cupid, small life, bending his bow as Cupid Conqueror of Heroes, which is expressed by the Lion's skin on the trunk, alluding to the spoils of Hercules. This, by far the finest known specimen of the subject, is preserved in Mr. Townley's cabinet. It has a singularity, that of the hand holding the bow perfect, which all the others want. No figure recurs so often in the antique as this Cupid, and from the numerous repetitions, it must be judged, not only to have been a favourite subject with the Greeks, but one likewise in the completion of which the art seems to have reached its highest point of excellence.

Mr. H. discovered a Pericles at the *Oliveto of Trivoli* (now Mr. Townley's), a repetition of that in the Mus. Pio-Clem. found at the *Lake of Castiglione*, with the helmet.

The ancient city of Gabii, remarked to have been desolate in the days of Horace, (Frigidi Gabii and Gabiis desertior) belongs to prince Borghese. The site is contiguous

ous to the Lacus Gabinus, four miles on the Via Prænestina. In 1780, by the prince's command, Mr. H. began the excavation, which produced many very fine statues and busts. These were all restored, with great skill and effect, and are now placed in an edifice in the gardens of the Villa Borghese, which was built for their reception. The most esteemed are a Diana and Germanicus, in a character not hitherto known, a Pan, and two grand columns of verde antique.

## SECTION IX.

DISPERSED in the residences of several gentlemen of rank, virtù, and opulence, are small numbers, and single marbles, of merit and curiosity; equal to those in the large collections already recited. It would be doing injustice to the taste of the possessors, to pass over them without notice; and I should fear for the patience of my readers, if I continued details with former minuteness.

I shall therefore content myself with a summary view of them, omitting none totally, but those of which I have not been hitherto able to obtain intelligence.

About the year 1740, Mr. Perry brought many busts of antique sculpture from Italy, which are now seen in the venerable mansion at Penshurst.

At Knowle, in Kent, are about twelve marbles, collected by the late duke of Dorset.

Amongst them are a statue with a head of Demosthenes, from the Columbrano palace at Naples; a fountain Nymph asleep, found at Roma Vecchia, by Mr. G. Hamilton; a bust of Brutus, with a dagger; another called Marcellus; a head of Antinous, from Hadrian's villa; and those of the first triumvirate, excepting Crassus.

At Stowe, are about twenty busts of various merit and authenticity. Of the few statues, the Narcissus has been much restored, but the torso is a very fine and genuine antique. There are likewise a Paris Judex more perfect, and a very curious sarcophagus, found at Hadrian's villa, representing a sacrifice, in a groupe of six figures. On the top is a naked figure lying on a serpent<sup>a</sup>.

At

<sup>a</sup> Inscription.

D. M.

ANTONIO PACUVIO F. FECIT SVO  
ETERENNIO FILIO SVO PI  
ISSIMO IMP. TRAIANI CAE  
SARIS AVGVSTI GERMANI  
G. SERVO DISPENSATORI MONTANIANO.

For

At Blenheim are a few, but not remarkable. The boast of the duke of Marlborough's collection are the Arundelian gems.

Sir Robert Walpole employed Brettingham to procure some busts, which are in general of a good style. They are now at Houghton, in the possession of Lord Cholmondeley.

Those collected by his son, Horace Walpole, now at Strawberry-hill, are greatly superior, and may vie with the best of their description in England. The Jupiter Serapis and Caligula, busts in basalt and bronze, but especially the Eagle in marble, found in 1742, in the baths of Caracalla at Rome, are very excellent.

Sir Richard Hoare's antique statues of Juno or Ceres, at Stourhead, is not eclipsed

For a similar purpose, a serpent was wrapped round the large hieroglyphic egg, in the temple of the Dioscuri, as an emblem of the renewal of life from a state of death. Upon the same account, the serpent was an attendant on *Æsculapius*, and became the mythological figure of medicine. Bryant's *Mythology*, v. ii. 309. Bacon's *Works*, vol. v. p. 462.

by

by the Hercules of Ryſsbrack, excellent as it is.

At Shuckborough, in Staffordſhire, Mr. Anſon has a conſiderable collection <sup>b</sup>.

The late marquis of Rockingham placed ſeveral ſtatues and buſts at Wentworth-houſe, in Yorkſhire.

At St. Ann's hill, are the buſts of Sappho, Trajan, Cicero in gialla Sienna, and Democritus, which were brought from a houſe at Kingſgate, in the iſle of Thanet, built by the late Lord Holland, as a correct imitation of Cicero's Formian villa, at Baiæ. Mr. Fox has removed them to his preſent reſidence at St. Ann's Hill.

Amongſt a few antiques of value at Lord Beſborough's houſe, at Roehampton, is the torſo of Venus, which its former poſſeſſor, Baron Stoſch, one of the firſt connoiſſeurs of his day, would not allow to be, in any degree, inferior to the Venus de' Medici.

There was another in England of nearly

<sup>b</sup> Statues of Adonis, Thalia, and of the emperour Trajan, in the attitude of haranguing his army, are particularized by Mr. Pennant. Journey from London to Cheſter.

equal pretensions, which was restored by Wilton, when the duke of Richmond's; and was unfortunately burned in his house at Whitehall. It had belonged to Mr. W. Lock. A beautiful head of Atalanta, likewise from Mr. L. was destroyed by the same accident.

Lord Yarborough has a few antiques, and one, a head of Niobe, is acknowledged as the genuine workmanship of Scopas. It is much superior to the head of Niobe, in the celebrated groupe at Florence; and was a present from Lord Exeter.

A fountain Nymph and several other good statues were collected by the late Lord Camelford.

Sir John Macpherfon's marbles are more select than numerous, as they consist of about twenty mutilated heads, and two small figures which are imperfect.

Sir William Strickland, near Scarborough, has about twelve pieces, which are worthy notice, and judiciously collected.

Mr. Brand Hollis, near Chelmsford, in Essex, possesses about twenty antique marbles, amongst which are figures, busts, heads, sarcophagi, sepulchral urns, &c. of considerable merit and variety.

Of



Of Etruscan vases, excepting those sold by Sir William Hamilton to the British Museum in 1772, for 8000*l.* the first collection in England was that made by Lord Cawdor, and sold by auction in 1800<sup>c</sup>. Mr. Greaves has lately brought some, extremely beautiful and perfect, from Rome.

It must be a subject of general regret to virtuosi, that some of the singularly fine collection of Sir William Hamilton, made during his long residence at Naples, with so much taste and judgment, were wrecked in the Colossus man of war, near the Scilly islands, in 1798<sup>d</sup>.

Of small bronzes, Egyptian, Etruscan, and Grecian, the most valuable, both for science and selection, are those in the cabinet of Mr. R. P. Knight. The Jupiter and Mercury are unrivalled in England.

<sup>c</sup> A large nola vase was sold for 47*l.* 5*s.* and another much larger, and the companion to one in the Vatican, for 68*l.* 5*s.*

<sup>d</sup> In 1791, he published the first volume of a "Collection of Engravings from ancient Vases, mostly of pure Greek workmanship," and the second in 1795. Eight large cases, containing antiques, out of twenty-four, were consigned to the Colossus, and are consequently lost, after having been buried in the ruins of Herculaneum and Pompeii, almost two thousand years.

Mr. J. S. Hawkins has lately brought from the Levant a bronze patera, which was found, with eleven others, at Dodona. The story represented is either Paris and Helen Adonis, with Proserpine in inferis, or Venus and Anchises. The execution is in the very first style of excellence.

A bas-relief of Niobe and her children, found near Naples, and intended as a present from his Sicilian majesty to his brother of Spain, was taken at sea, and purchased by the late Sir Thomas Robinson. The subject, as we learn from Winckelmann, is extremely rare in the antique. This marble is beyond any comparison with that at Wilton, or any of the same subject in England. It is now in the possession of J. B. S. Morritt, Esq. of Rokeby, in Yorkshire, the able investigator of the plains of Troy\*. Lord Cawdor had a bas-relief of a female carrying a triumphal wreath towards a temple, formerly in the Negroni collection; it was sold for 113 guineas.

During the last thirty years, since the

\* (Mon. Ined. T. ii. p. 119.) There are two bas-reliefs, so often the subject of the poets, only at Rome, in the Albani and Borghese collections.

taste for antique sculpture has prevailed in England, several collections have undergone the common vicissitudes of property.

Mr. Lyde Brown<sup>f</sup>, whose marbles were very frequently changed by sale and purchase, about the year 1787, disposed of the whole to the agent of the empress of Russia, for 23,000/£. There is a singularly fine bust of Lucius Verus.

At Mr. Chace Price's auction, were a Venus Salutifera, and several vases of considerable value.

Amongst Mr. Beaumont's statues were a Cupid and the Eagle, in marble, now Mr. Townley's. There were, likewise, a colossal Venus, and one of a small size.

When Mr. Jennings disposed of the antiques he had procured at Rome, a dog, similar to that at Florence, found a pur-

<sup>f</sup> A catalogue of this collection, which was at Wimbledon, was printed in 1787.

<sup>£</sup> This sum was to be remitted by the empress of Russia to her agent, who failed, when Mr. Brown had received only the first instalment. The magnificent Catherine resisted every solicitation to indemnify him, and availed herself of the possession of the marbles.

chafer in Mr. Duncombe of Yorkshire, for 1000*l*.

An *Athleta* of the early Greek sculpture was sold at the same time, to Lord Cadogan.

The former gentleman has, likewise, a *Discobolus*, from Mr. W. Lock's collection, of which there is a repetition in the Mus. Pio-Clem. Mr. Townley's *Discobolus* is delivering the quoit and stooping forward, with the left arm thrown back. Mr. Duncombe's has just delivered it, and has the right arm still extended as watching its success, with another quoit in the left.

A few marbles, collected by Lord Vere, at Hanworth, were sold in 1798.

Lord Bateman has a *Mercury*, and Lord Exeter a *Bacchus*; either of which would grace any collection, even in Italy.

I must not omit, that in this kingdom are some vases of extraordinary elegance and execution. The *Barbarini vase*<sup>h</sup>, now the duke  
of

<sup>h</sup> An account of the *Barbarini vase* is given by Lumisden, *Antiq. of Rome*, p. 68; M. D'Hancarville, Mr. Wedgewood, and in seventeen other publications. It is  
composed

of Portland's, is admirably described by Dr. Darwin. One at Warwick Castle, extremely large and fine, was sent by Sir William Hamilton. Lord Cawdor had another of superior sculpture and nearly as large, found in the ruins of Hadrian's palace, and brought from the villa Lanti; at his sale it produced 700 guineas. The Nuptial vase, at Wilton, and those already noticed in the catalogues of Mr. Townley and Mr. Blundell, reflect credit on their owners.

Hitherto I have confined myself to the antique. There are, moreover, in England, several specimens of the arts, after their revival in Italy, as well original, as bronze casts from the more celebrated statues, to which (as I attempt only a catalogue) I will slightly advert.

When the gallant and accomplished Henry Howard, earl of Surrey, had been victorious in the lists of Florence, the grand duke pre-

composed of glass, the figures of white opaque, raised on a ground of blue. The subject evidently refers to the Eleusinian mysteries.

" Or bid mortality rejoice and mourn  
O'er the fine forms of Portland's mystic urn."

DARWIN, c. ii. l. 31.

sented him with a shield, wrought in silver. It was the work of Johannes Stradenus, a celebrated artist of the Florentine school. On the convex part is represented the battle between the Heturians and the Romans, where the former are defeated by Cables, at a bridge. The inside is embellished by two stories, those of Mutius Scævola thrusting his hand into the fire, and Q. Curtius leaping into the gulf. This beautiful piece of workmanship, and venerable, on account of the anecdote attached to it, is twenty-four inches in diameter, and is now preserved at Norfolk house.

Of the same æra and style of execution is a Bell, at Strawberry-hill, by Benvenuto Cellini. Lord Besborough has a bust of Demosthenes, by the same artist.

King Charles I. had the Gladiator of the Villa Borgheze, by Bernini; which produced 300*l.* at his sale, and is now at Houghton. But his Neptune and Glaucus, so long the ornament of the gardens of the Villa Negroni, at Rome, passed from Sir Joshua Reynolds to Lord Yarborough, who has given them to Mr. Aufrere, at Chelsea.

Others may be classed together, as the  
3 bronze

bronze Borgheſe Gladiator, which once ſtood in St. James's park, now at Hampton Court. A ſleeping Venus, at Holkham, and Hercules, at Wanſted, by Delveaux; the Venus; the Wreſtlers; the Whetter; and the Faun from the Medici gallery, by Soldani Benzi, at Blenheim. There is likewiſe the model of Bernini's Fountain in the Piazza Navona, at Rome, the original of which Lord Arundel offered to purchaſe. At Sion-houſe is the dying Gladiator, by Valadier, which is repeated at Wilton, with the Farnefe Hercules, by Verepoil. The beſt caſt in plaſter of Paris in England, is the Venus de' Medicis belonging to Mr. Lock, at Norbury park, with ſome others by Torenti, at Rome, repetitions of which Mr. Lawrence has likewiſe procured. The Hercules Farnefe, at Somerſet-houſe, acquires from its preſent ſtation<sup>i</sup>, an effect equal to the original.

Deſigns,

<sup>i</sup> Statues, from the antique, by the artiſts of the French academy, are the Artemiſia, Narciffus, and Galatea, at Verſailles, by Des Jardins. Hamadryad, by Leranbert, and Milo of Crotona, by Puget, the Michelagnoulo of France. There are likewiſe his groupe of Perſeus and Andromeda, Maury's Tritons, Faunus, Flora, and Venus  
de

Designs, after the antique, in statuary are rare. Mr. Wilton has finished a bust of Milo Crotoniates at Blenheim, and Mr. Bacon a statue of Narcissus, for which he was decreed a premium by the society for the encouragement of arts and sciences. But the most happy effort of this art in England, is the Hercules of Rysbrack, already mentioned.

At Rome, there is now flourishing in great celebrity, Antonio Canova, a Venetian sculptor, who has completed, after the antique, Cupid and Psyche, Venus and Adonis, and Hercules and Lycus with the Nessæan Shirt. The two former approach nearly to Grecian excellence, both in character and sweetness; and the latter has all the force of the unfinished torsos of Michelagnuolo. Bernini's groupe of Apollo and Daphne, in the Borghese villa, is left far behind; and M. Agnuolo would have found a competitor for fame, had he been contemporary with Canova.

Lord Cawdor is possessed of an exquisite

de Medici by Coysevox. At Marly, are Hippomanes and Daphne in marble by Coustou. The royal gardens are peopled like the Elysian fields, but the abovementioned may be noticed amongst a crowd,

statue



statue of Cupid, which amply entitles this singular artist to the highest commendation.

In pursuance of the original plan of these pages, the modern statuary, now to be seen at Oxford, will be the subject of observation.

About the year 1630, Hubert Le Soeur, a native of France, who had studied under the famous John of Bologna<sup>\*</sup>, arrived in England. If he was associated with Pierre Tacca, who finished the horse in the equestrian statue of Henry IV. in 1610, left incomplete on the death of his master John of Bologna, two years preceding, he must have been far advanced in life. Three only of his works in bronze are now known with certainty to exist. The equestrian statue of Charles I. a bust of the same monarch with a casque in the Roman style, and a statue in armour of William Herbert Earl of Pembroke, Lord High Chamberlain and Chancellor of Oxford. The last was given to the University by T.

<sup>\*</sup> The Cain and Abel by John Bologna given to Charles I. by the king of Spain, was afterward presented to Villiers Duke of Buckingham, who placed it in the garden of York-house. There is a cast in lead in the quadrangle of Braze-nose College, probably taken from this original.

Earl of Pembroke, about the time of the restoration. The air of this statue is very noble, and the proportions just, but it is now seen to infinite disadvantage, having been cooped up in a part of the picture gallery, very low, and of a few feet only in diameter. Surely the centre of the quadrangle had been a more appropriate station. It was intended to be larger than life; but it is now placed so near the eye, that the figure is gigantic.

The equestrian statue of Charles I. was originally made for the Earl of Arundel in 1633, as the archives of that noble family shew. How it was concealed during the interregnum is well known; and that it was erected at Charing Cross in 1678. Le Soeur made likewise a model of it, one foot and an inch high, which was in the royal collection<sup>1</sup>. There is likewise a bust of Charles I. in a Roman casque by Le Soeur, at Stourhead.

<sup>1</sup> At Gothurst, the ancient seat of the Digbys, are two busts in bronze which cannot be attributed, by any proof, either to Le Soeur or Fanelli, although there is no doubt, that one or both these artists were employed. The style of these busts is different; in the antique, and the Vandyke or dress of the times. They represent the Lady Venetia, the beloved wife of Sir Kenelm Digby.

Francesco

Francesco Fanelli, a Florentine, shared the royal patronage. The loss of one eye did not prevent his attaining to excellence as a sculptor; though evidently inferior to Le Soeur. Archbishop Laud employed him to cast the statues of Charles and Henrietta to decorate the new colonnade which he had built at St. John's College, after a design of Inigo Jones. Fanelli was paid 400*l.* for them. Others of his works have considerable merit; particularly the figure of Lord Cottington, and the bust of his lady in Westminster Abbey.

In the Cathedral at Gloucester, are two recumbent figures in white marble of uncommon excellence. They represent Alderman Blackleach and his wife, and are dated 1639: apparently, they are most minute copies from Vandyke, and are so much in the style of the abovementioned, known as the works of Fanelli, that I cannot hesitate to attribute them to that sculptor. Judge Bridgeman's effigy at Ludlow, in the dress of the age of Charles the first, may possibly be likewise by his hand. Neither of these monuments are claimed by Nicholas Stone, in his own list given by Mr. Walpole, and are indeed of  
workmanship

workmanship very superior, in point of truth and elegance. Several small copies from the antique are mentioned in Vanderdort's catalogue of the royal collection, which have been dispersed. He was a contemporary with Algardi, but it does not appear that they studied in the same school of sculpture. By the universal fame of Bernini, king Charles was induced to procure the busts of himself and the queen, by his hand. The king's<sup>m</sup> bust was sold by the parliament in 1652 for 800*l*. Bernini had received 1000 Roman crowns for it; but the civil wars prevented his beginning that of the royal consort. Having been replaced in the palace at Whitehall, it was said to have been consumed in the fire which happened there in 1697. There are conje-

<sup>m</sup> This bust was taken from a picture by Vandyke, in which the full face, the three quarter, and the profile, are exhibited together. Bernini's observation upon the first sight, is quoted by the lovers of physiognomy. Mr. Baker, who took the picture to Rome, gave about 150*l*. for his own bust, which was sold at Sir P. Leley's sale, and is now Lord Hardwicke's. Rysbrack finished a bust of king Charles in marble from a cast of Bernini's, for the late G. A. Selwyn, who bequeathed it to Mlle. Fagnani, now Countess of Yarmouth. Lady Jane Cheyney's monument at Chelsea is likewise by Bernini, for which he received 500*l*. There is a bronze bust of C. I. in Hammer Smith Chapel.

tures to the contrary; but the bust has disappeared from the time of that event<sup>a</sup>.

At All Souls College is a statue of Colonel Codrington, the founder of their library, in a Roman military Sagum, by Sir Henry Cheere. The representing an English soldier as a Roman, is a sacrifice of truth to taste. We may see with what effect he would have been carved in full uniform in the equestrian effigy of William duke of Cumberland, in Cavendish Square. Although omitted by Mr. Walpole, probably because a living artist, Cheere has acquitted himself in this statue, above mediocrity.

Of the works of Rysbrack, and his competitor Roubiliac, Oxford can boast a few specimens; but those of the latter are inferior to others at Cambridge. Dr. Radcliffe's statue, in his library, by Rysbrack, has strong resemblance, without grace. Mr. Lock's statue at Christchurch, by Roubiliac, is encumbered with drapery, without style or character, either antique or modern. In what school

<sup>a</sup> " Charles, to late times to be transmitted fair,  
Assigned his figure to Bernini's care."

POPE Epist. Hor. ep. 1. 380.

of.



of sculpture Rysbrack was formed, Mr. Walpole has not specified. His first appearance in England was about the year 1720, when the statuary of Paris, particularly Le Paùtre, Vancleve, Bouchardon, and Le Gros, enjoyed the first reputation, and had many scholars, whose invention was exhausted in the classical fopperies of the royal gardens. Wherever he acquired the elements of his art, the talents of a masterly artist were expanded in England, to our honour, as a nation. His bronze equestrian statue of King William<sup>\*</sup> at Bristol, and his monument of Bishop Hough in Worcester cathedral, I would select as his superior works. Rysbrack, in his principal figures, was generally happy in the choice of his attitudes, and eminently so in this prelate's; if it be not rather theatrical, the only fault

\* The best in England. Two antique equestrian statues only remain. The M. Aurelius in bronze at Rome, and that in marble of Marcus Nonnius Balbus at Naples. France, before the revolution, possessed Henry IV. by John of Bologna, at Paris. Louis XIV. by Girardon, in the place de Vendome; the same at Dijon by Le Hongre, at Rennes by Coysevox. Louis XV. at Paris by Bouchardon, and at Bourdeaux by Le Moyne. There is an equestrian statue of George III. in bronze, by Wilton, placed in Berkeley Square,

which

which can be found in Mrs. Nightingale's monument, or that of General Wade, in Westminster Abbey. The attention is seldom diverted from his principal figures to accompaniments, as in many modern instances; and the high finishing of his draperies is admirable.

The busts by his hand are, John Balliol, king of Scots, at Balliol college; Alfred at University, finished by Wilton; Gibbs the architect, in the Radcliff Library; Dr. R. Friend, Archbishop Boulter, and, I presume, the busts of George I. and II. at Christchurch.

Roubiliac was a native of Lyons, a city which had given birth to several of the most famous French sculptors: to A. Coysevox, N. Coustou, and L'Amoureux, the contemporary of Roubiliac, and, with some probability, his fellow-scholar, under Coustou. There is a want of simplicity, and a certain French air, in all the works of this artist; from which the celebrated statue of Newton at Trinity college, Cambridge, is by no means exempt.

At Christchurch are fine busts of Dr. Matthew Lee, Dr. R. Frewen, and one of the founder at All Souls.

In sculpture, as well as in painting, this kingdom had amply encouraged the ingenious of other countries, without producing any artists of equal merit, till the appearance of Grinling Gibbons\*, whose statue in bronze of James II. now in Scotland Yard, is in a true Roman style. In minute ornaments carved in wood, Gibbons has no equal. His works in that manner are frequent; but the best are at Lord Egremont's at Petworth, Windsor, and the Duke of Norfolk's at Holm Lacey. In the chapel of Trinity college, Oxford, are some striking proofs of his genius. But the works of Bacon, Banks, Nollekins, Wilton, and Flaxman, will rescue the present age from being totally indebted to foreigners for perfection in statuary. His present majesty at Christchurch<sup>1</sup>, a bust,

• As statuaries, and natives of England, the names of Nicholas Stone and Francis Bird should not be passed over in total silence. Their works at Oxford however exhibit little more than the imperfection of sculpture in England, when they were considered as the best artists.

<sup>1</sup> There are others at Somerset place, in the apartments of the Royal Society and Academy, and of the Society of Antiquaries.

It is said of Le Moyné, sculptor to Louis XV. that during the interval from 1730 to 1773, in each year, he finished three or four busts of that monarch, which were sent to different parts of France.

by



by the first-mentioned, has the strength of Bernini.

In the hall at All Souls is a statue of Judge Blackstone, sitting and habited in his magistratical character, which is indeed full of spirit and dignity. It commands attention, and expresses importance. But the question respecting the costume will occur to most spectators; and Bacon imposed a hard task upon himself when he undertook such a profusion of wig and ermine. Perhaps so rigid an adherence to verisimilitude may be in most instances relaxed, with happier effect, if not totally dispensed with. Nothing, however, between an exact representation of the dress of the times and the true antique, should be admitted in statuary. Kent's fancy dress for Shakspeare in Westminster Abbey, and of the Duke of Somerset at Cambridge, habited as if he had lived in the reign of Charles the first, are incorrect. In St. Paul's Cathedral the statues of Johnson and Howard, both by Bacon, are in opposite styles. The Philosopher is in the habit of an Athenian, gigantic, rather than colossal<sup>p</sup>, whilst the head of the Philanthropist is

<sup>p</sup> Jean Baptiste Pigalle was famous for the anatomical  
D d 2 accuracy

is dressed like that of a gentleman of our own times.

When we would transmit to posterity a durable representation of eminent persons in brass or marble, we should follow the example and custom of the ancients. It is their genius or their virtue which are brought forward to our minds by the semblance of life; and so trifling and changeable a circumstance as the dress of the times they lived in can make no impression. The Romans paid no attention to it, and frequently gave to the statues of mortals the habits and symbols of their deities, still preserving the likeness of the individual.

We should consult likewise the nature of the materials, as well as the power of the art. The "eternal buckle in Parian Stone," may be traced to the Emperour Otho, the first who

accuracy of his figures, and chose the following opportunity. It was proposed to erect a monument to Voltaire in his lifetime; and Pigalle undertook the statue, provided it were divested of drapery. He executed a figure scrupulously from the life; the leanest, the ugliest, and the most disgusting that could be imagined. In the statue of Johnson we discover the athletic author, who felled a bookseller with a folio, before we think of the Rambler.

WORE

wore a peruke; and the false hair piled over the forehead of the Empress Faustina, may vie, for ugliness, with the wig of Sir Cloudesley Shovel, in Westminster Abbey. In the simplicity of the antique we have an unerring model; but the ambition of novelty, and the affectation of the French school, and even of Bernini himself, have done great violence to sculpture. The ecclesiastic costume, as far as is confined to broad folds, without the minutiae of plaits, flowing wigs, and lace, is the best of modern usage, attempted by the chissel. Many of the statues of the Popes at St. Peter's are in a chaste and grand style, particularly that of Rezzonico (Clement XIII.) by Antonio Canova; who has judiciously departed from the sameness of the others, all of whom are pontifically seated. Rezzonico kneels, and his fine countenance expresses the humblest adoration. But the full dress of an English judge has insuperable disadvantages; and few artists would have succeeded so well as Bacon.

At Christchurch are busts of General Guise, Archbishop Robinson, Bishop Barrington, &c. and at Pembroke College one of Dr. Johnson, all by Bacon, and elaborately finished.

For a very memorable improvement in sepulchral statuary we are indebted to him. The idea of representing the virtues of the deceased by symbolical figures, if not original, is well applied. It has been considered as derogatory to a Pope, to give any eulogium upon his tomb, but his character is described by symbolical statues. This custom originated in the sixteenth century upon the revival of the arts, and has been frequently repeated. Of these numerous personifications of the virtues, the best is that of "Justice" on the monument of Paul the third, by Guglielmo Della Porta. Others of great fame, are the figure which represents "Painting" on the tomb of M. Agnoulo in the church of S. Croce at Florence, by Battista Lorenzo, and that of Cardinal Richlieu in the church of the Sorbonne at Paris, upon which is "Science," by F. Girardon.

Bacon has adopted this mode very happily, though not without repetition of his first thoughts; and has attained to nearly an equal degree of perfection in several of his emblematical figures, which are seen in <sup>1</sup>Westmin-

<sup>1</sup> The monument of Miss Whyttel.

ster Abbey, the Abbey church at Bath<sup>r</sup>, and Bristol cathedral, where his monument to Mrs. Elizabeth Draper (Sterne's Eliza) is exquisitely simple. In the same place, is one, designed by the Athenian Stuart, for Mrs. Mason, the wife of the poet, to which I give the preference, merely for its more strictly classical form.

One of Bacon's last works was a monument for Mr. Whitbread, which is a beautiful composition. His figure of Benevolence is again introduced, with a variation only in the attitude. It is well worthy the antique.

We must, however, in candour, confess that the merit of the design is not Bacon's. The principal figure, fainting, and supported by Religion, is almost a repetition, with the difference only of costume, of F. Girardon's groupe above mentioned. Benevolence is substituted for Science. Girardon finished his figures much higher than Bacon, who, it is much to be regretted, had never visited Italy; and appears to have been not very susceptible of ideal beauty. His female figures are faithful models from elegant life.

<sup>r</sup> Of Lady Miller.

But another marble, scarcely finished at the time of his death, will secure him a lasting fame for originality and classical taste. It is the Cœnotaph lately erected at Westminster Abbey to the poet Mason. A Muse holding his profile on a medallion, reclines on an antique altar, on which are sculptured, in relief, a lyre, the tragic masque, and laurel wreath; all of the most correct form, as seen on ancient sarcophagi of the pure ages.

To return to the statuary at Oxford.—Francis Bird's statues at Christchurch are inferior, and it could scarcely be imagined by the same hand as that of Dr. Busby in Westminster Abbey. In the Picture Gallery are the busts of Newton and of Sir Christopher Wren, by Edward Pierce the elder, his scholar and assistant, which evince a proficiency, considering the state of the arts at that time.

A head in the style of the antique of a young Bacchanal, lately presented to this gallery, is singular, not only for its beauty, but as the work of the Hon. Mrs. Damer\*. Amongst the ancients, no female sculptor had attained to excellence sufficient to be

\* It is inscribed ANNA ΣΕΙΜΟΠΙΣ ΔΑΜΗΡ ΕΠΙΟΙΕΙ."

recorded;

recorded; but on the revival of the arts, we have one very extraordinary instance.

Propertia de' Rossi was born at Bologna, at the close of the fifteenth century. As her history, no less than her talents as an artist, are interesting, I will relate it'.

The mallet and chissel are not usually seen in the heads of the Graces. Propertia was not only versed in sculpture, but professed painting and music, in both of which she had reached no common excellence. Her first works were carvings in wood, and on peach-stones, eleven of which were in the museum of the Marquis Grassi at Bologna, each representing on one side one of the apostles, and on the other several saints. In these minute attempts having gained universal applause, she then gave a public proof of her genius in two angels, which she finished in marble, for the front of the cathedral of St. Petronius. A bust of Count Guido Pepoli was equally admired. The rules of perspective and architecture were not only familiar to

' Vafari. V. I. p. 171, edit. 1568, in which is a portrait engraved in wood, and of uncertain resemblance. No mention is made of her in Pilkington's Dictionary of Painters.

her,

her, but she is known to have sketched many designs in those arts; yet with all these talents, and a fame unrivalled by her sex, Propertia was most unfortunate. In early life she had been married without sympathy, and had fixed her affections on one whose heart was totally insensible. As her health was daily yielding to despair, she undertook a bas-relief of the story of Joseph and Potiphar's wife, which she lived just long enough to finish, and died young in 1530. It was at once a monument of her hopeless passion and of her admirable skill. Who does not envy the possessor of such a relique, if it still exists, with such a tale belonging to it?

Mrs. Damer first studied the elements, and was instructed by Ceracchi, who has represented her as the Muse of Sculpture, and received farther assistance in the school of Bacon.

Two Kittens, in white marble, with the shock dogs, and the osprey eagle in terra cotta, at Strawberry-hill, now her own residence, have merited the elegant encomium of Horace Walpole\*.

\* "Infandum si fallere possit amorem." *ÆN.* 4. v. 85.

\* "Non me Praxiteles fecit at Anna Damer."

These



These first mentioned are amongst her early performances, and promised the future excellence to which she has attained<sup>y</sup>. A statue of his present majesty, larger than life, at Edinburgh; those, of admirable resemblance and grace, of Lady Melbourn and Lady Elizabeth Foster; of Mrs. Siddons in the character of the Tragic Muse; the heads of Tame and Isis, for the bridge at Henley; a beautiful Greyhound<sup>z</sup>, and the Bacchanal above mentioned, are works upon the merit of which a professional artist might securely rest his fame. These singular proofs of genius will command the admiration of posterity, as well for grandeur as elegance; nor will the observation of Quintilian upon Polycletus be applicable, even to a female sculp-

y " Long with soft touch shall Damer's chissel charm,  
With grace delight us, and with beauty warm—  
Foster's fine form shall hearts unborn engage,  
And Melburne's smile enchant another age.

DARWIN.

<sup>z</sup> Exhibited in the Royal Academy, 1799, with the following inscription.

" ANNA. ΣΕΙΜΟΡΙΣ. ΕΠΟΙΕΙ. ΔΑΜΗΡ. ΤΟΤΤΙ. ΠΙΣ-  
ΤΟΝ. ΑΥΤΗΙ. ΚΥΝΑΡΙΟΝ.

tor.

tor. "Quin ætatem graviolem dicitur refugisse, nihil aufus præter leves genas<sup>a</sup>."

As a statuary, Mrs. Damer is unrivalled, but in modelling in terra cotta<sup>b</sup>, not an inferior branch of the art, as it respects design, but only in point of difficulty as to execution, she has several competitors of her own sex.

The first tragedian of the English stage, Mrs. Siddons, has executed the busts of herself and her brother, Mr. John Kemble, with astonishing truth and effect. Miss Boyle, now Lady E. Fitzgerald, Miss Ogle, the late Mrs. Wilmot, and Miss Andrafs, have merited the approbation of the public by various exhibitions of their genius for sculpture and modelling.

It has been the object of this compilation, by detailing so circumstantially the collections of the virtuosi of England, to give an authentic account of the treasures of anti-

<sup>a</sup> Lib. xii. c. x. p. 425.

<sup>b</sup> Andrea Verocchio, who died in 1488, was the first who invented and practised the method of taking off the features of any face in plaster.

quity preserved in this country, rather than to enumerate the works of modern sculptors.

The great sepulchral repository at Westminster is equally obvious to inspection and criticism, and there is too wide a scope, both for praise and blame, to be comprehended in these cursory pages.

Upon a general view of these multitudinous specimens of sculpture, the admirer of the pure antique will be greatly disappointed. Bacon in design and execution, and Stuart in design only, have dared to deviate from the French manner, so successfully introduced by Ryſsbrack and Roubiliac, in whose works theatrical personifications abound, and the attempt to embody metaphysical ideas, is much more frequent than happy.

Bacon's monument to the poet Gray, is due to the classical design of his friend Mason. That to Lord Chatham certainly displays a very grand groupe. The Britannia is the Urbs Roma, and the Thames is the Tiber of the Capitol, copied with the appropriate variation of the attributes. The monument to Lord R. Manners exhibits the antique Neptune,

tune, and the statue of Catherine Lady Walpole, was finished at Rome, by Valory, from the celebrated Livia or Pudicitia, in the villa Mattei.

Stuart's design for the monument of General Watson, is original; and composed with admirable simplicity and taste.

The striking defect of many female figures is not only in grace, but anatomy, whilst the unfavourable attitudes of others required more skill than the sculptors evidently possessed. But the Genii are still more unclassical, as they are heavy with the characteristics of aerial lightness, and the wings are almost universally overcharged.

With the English school of sculpture, founded by Bacon, Banks, Nollekins, and Wilton, no nation, excepting Italy, will offer a successful competition. Amongst many modern sepulchral monuments which I observed at Rome and Florence, few appeared to have that degree of merit which every visitant would expect to find. Those in the pantheon at Rome, erected to Winckelmann and Metastasio, are not superior to many in England, for simplicity or elegance. This  
observation

observation applies only to the monuments of private persons, not those of the pontiffs and cardinals.

We have a rising artist of uncommon merit. Flaxman<sup>c</sup> has acquired the very spirit of the antique, but rather of the Etruscan, than of the Grecian style. He is the Poussin of sculpture, and will add grace to correctness, and execution to boldness of design, as he advances in his profession. A more classically conceived bas-relief is seldom seen than that which commemorates the poet Collins in the cathedral at Chichester.

But have we a national claim to insist on, that in the honourable acquisition of so many of the finest works of ancient sculpture, every admirer of the arts will avow his obligation to those gentlemen who have dedicated so much of their opulence and attention to form collections, little inferior, either

<sup>c</sup> He has made a series of designs from Æschylus and Homer, which are published. Mr. Hope is in possession of another taken from Dante. All these are unrivalled for strength and originality. His monument for the poet Collins, in Chichester cathedral, exhibits the true character of the antique, without servility of imitation.

in extent or merit, to those of the Italian princes. Nor are the Gallic spoilers to be envied for their base possession of so many of the invaluable relics of ancient art.

That insuperable vanity which characterizes their nation will ever render them insensible to the simple beauties of the antique. Perfection itself can have no model to offer, which such ambition of excellence will not attempt to improve. The classical fopperies with which their public resorts were crowded at the beginning of this century will scarcely be corrected in their future works of sculpture, unless a total reformation of taste should be effected by a more judicious appreciation of the antique examples, of which they are become masters.

PART THE THIRD.

P A I N T I N G.

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Sum ex iis qui mirer antiquos, non tamen, ut quidam temporum nostrorum ingenia despicio.

PLIN. Epist. l. v. ep. 21.

Li Poete di pingono con le parole; li pittori parlano con l'opere,

ANNIBALE CARACCI.





## PART THE THIRD.

# P A I N T I N G.

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### SECTION I.

THE late Lord Orford, better known in the literary world as Mr. Horace Walpole, made the history of painting in England interesting to common readers, and decorated a subject barren in itself<sup>a</sup>, by the novelty of his remarks, and by an animated and perspicuous style. He allows, that our national claims to more than barbarous attempts in the arts, were not superior to those of our

<sup>a</sup> ————— quæ

Desperes tractata nitescere possit.

HOR.

northern neighbours at the same period. To trace, however, the progress from such rude efforts to eventual perfection, required that a certain æra of the original introduction (for invention we have no proof) should be ascertained with precision. With his usual ingenuity, he has combated some proofs of their existence in this kingdom, which the zeal of George Vertue induced him to consider as authentic, and with equal judgment has discriminated others which were no less decisive of what can be termed painting, than of the age to which they may be positively ascribed.

We learn, that in the early reigns, after the conquest, Greek enamellers, upon the possession of Constantinople by the Croisaders, were induced to follow them into Europe, and found an ample patronage in England. They were, at first, employed for emblazoning of arms on sepulchral monuments, as in Westminster Abbey; perhaps of those which were borne on the shields of the heroes of chivalry, but of this conjecture there is no absolute proof. Cups, either for the service of the altar or the banquet, were most richly finished by those artists. Two of greater  
celebrity,

celebrity, which are still preserved, are of very curious workmanship. The more ancient is that given by king John, with their charter, to the corporation of Lynn, in Norfolk; the other from a cypher with a mitre, which is engraven on it, traditionally belonged to Thomas à Becket, and is now in the cabinet of the duke of Norfolk. Of chalices which were still more elaborate and splendid, and of which there are sufficient notices in the inventories of plate given to monasteries, the devastation committed upon their suppression has left us only the verbal description.

The crozier of William of Wykeham bequeathed by him, and now in high preservation at New College, is rich in ornament, and exquisitely wrought. Those of other prelates were, probably, not inferior to it in value and beauty<sup>b</sup>.

The art of painting in fresco upon walls and ceilings, with colours compounded of re-

<sup>b</sup> Bequeathed by the founder in 1403. It is six feet to the crook, and six inches more to the top; and is accurately given in Carter's *Antient Sculpture and Painting*.

sinous gums, is very ancient in England, and being confined chiefly to ecclesiastical buildings, it was frequently practised by the more ingenious monks.

In the chapel of our Lady, behind the choir of Hereford cathedral, are many beautiful fresco designs, not unlike the early sketches of Cimabue or Giotto, and a species of large mosaic work, still perfect. They are of the age of Edward I. when several Greek and Italian artists had settled in England. These fresco paintings on the walls were made in exact imitation of the veneered marbles, which, from being so easily procured, were used even as an external ornament in Italy.

The outside walls of the Duomo and Campanile at Florence, are faced with three kinds of marble, red, white, and black, disposed in small oblong squares. The same artists, who were once employed in applying the real material, introduced this imitation of it, as the richest decoration in countries, where it could not be found.

Buildings in the north of Italy, were imitated in the reigns of Henry III. and Edward I. as far as their shrine work, and more ornamental architecture, which appears  
from

from many now to be seen there in unperishing marble, instead of friable stone and evanescent colours. It is said, that even in the more early ages of the monastic institution, its votaries were encouraged to acquire several of the liberal arts. In writing, then confined to a few, they were ambitious to excel, and the missals were illuminated by them. We may fairly conjecture, that they acquired all that they were capable of learning and practising from professional artists, so that, in process of time, they supplied their place, and the interior embellishments of churches were finished by the Monks themselves. The porcelain tiles for the pavement of the high altar, were certainly prepared for the kiln by them, and they discovered neatness in the penciling of the armorial bearings, and fancy in the scrolls and rebus, which were the more common subjects.

A very curious MS. of the lives of the Abbots of Gloucester, throws much light on this supposition. Abbot Wygmore, who presided in the reign of Edward II. is reported<sup>c</sup>,  
not

<sup>c</sup> In the MS. before cited (p. 23) "*quod in diversis artibus multum dilectabatur, ut ipse sæpissime operetur, et*

not only to have encouraged the liberal and mechanic arts in his monastery, but to have excelled in them himself, and to have embroidered doves of silver upon a green satin cope, for the office of Pentecost, with his own hands.

In his great dining room were portraits of all the kings of England, prior to Edward II. to whom he gave a sumptuous feast<sup>d</sup>. Judging only from what yet remains, we are apt to fix the true æra of the introduction of several of the fine arts into this country perhaps several centuries below the true date.

A series of figures in distemper were once near the altar at Merton College<sup>e</sup>. Before the close of the fourteenth century, many portraits of princes and eminent men have been executed, which were defaced by the indiscriminating zeal of the reformers.

One of the most authentic, and of the

*multos diversos operarios in dictâ arte percoleret."* At the high altar of the cathedral of Gloucester is a beautiful pavement of painted bricks, placed there by Abbot Sebroke.

<sup>d</sup> Id. MS.

<sup>e</sup> A. Wood. Antiq. Oxon.

greatest

greatest merit as a painting, is the portrait of Richard II. in Westminster Abbey, said to have been retouched by Vandyke. From the circumstance of the general obliteration of colours from the walls of churches at the reformation, this species of painting is now rarely seen in any degree of excellence.

The art of illuminating on vellum is of high antiquity in this kingdom. Missals were made splendid, according to the dignity of the possessor, by the most delicate limnings in miniature, which were not confined to scriptural subjects, but frequently exhibited the portrait of the owner, and his immediate relatives<sup>f</sup>. There are several in the cabinet at Norfolk-house of extreme curiosity and value.

In the later centuries similar embellishments were added to chronicles and transla-

<sup>f</sup> The Sherborne Missal, one of the most curious extant, was compiled by John Whas, a monk, in 1339. It is a large folio, containing very numerous and beautiful illuminations of portraits, &c. It was taken into France, bought by M. De Calonne, and became the property of G Mills, Esq. at whose sale it produced 210*l.* given by the duke of Northumberland.

tions of the classics when they were compiled by command of a noble patron. A manuscript of the fourteenth century, now in the Bodleian library, is probably the most ancient in England of equal merit\*. It is a chronicle

\* Amongst the MSS. given by archbishop Laud, is a folio fragment, containing eleven beautiful illuminations, entitled "*Cy commence le second volume des Chroniques D'Angleterre, &c.*" chap. xxix. It is supposed to be part of the Chronicle mentioned by Bale, as having been compiled by William Pakington, secretary to Edward the black prince, and prebendary of Mafesbury. As no account has appeared of this curiosity, I shall add a description of its embellishments. 1. A portrait of Philip, king of France. 2. A Bishop and courtiers kneeling, each having a square black patch over the right eye. 3. The assault of the castle of Sallebrun by the Scots, and their repulse. 4. (which is the most curious) "*De la maniere et ordonnance de la grand Feste et Joustes que le noble roy d'Angleterre fait pour l'amour de la contesse de Salesburie, &c.*" chap. xl. The king is represented as sitting under a canopy of state, between five ladies, who have high sugar-loaf bonnets, with flowing veils. The point of time is the overthrow and consequent death of John, eldest son of Henry Viscount Beaumont. The ladies, excepting the countess, are all splendidly dressed, "*exceptée Madame Alys, comtesse de Salesburie, qui fût le plus simplement atournée, pour quel ne vouloit que le roy s'abandonnoit trop fort a la regarder. Car elle n'avoit volentè ne penser*"  
a nul



chronicle of the wars of the victorious Edward III. In the British Museum is preserved a manuscript Froissart, with numerous and highly finished illuminations<sup>b</sup>. The Missal given by Jacquetta, duchess of Bedford, to her nephew Henry VI. was in the possession of the late duchess of Portland<sup>i</sup>. Books presented to the University of Oxford by Humphrey duke of Gloucester, and John Tiptoft, earl of Worcester, as well for general literature as the service of the church, abounded in these exquisite specimens of ancient art. Bishops Grey and Fleming in particular procured many for the libraries which they

a nul vilain cas, qui en obeissant le roy peust torner a deshonneur a son mari ne a elle." 5. Siege of Calais. 6. Roy d'Empire. 7. Edward the black prince and his followers in battle. 8. Battle, views of Coutances and Guienne. 9. A storm overtaking the English at Chartres. 10. A pacification and treaty. 11. The battle of Cressy.

<sup>b</sup> MS. marked 4380.

<sup>i</sup> This Missal is eleven inches long by seven and a half wide, with gold clasps, and descended from the earl of Oxford to his daughter, the late duchess of Portland. At the sale of her museum (May 24, 1786) it was purchased by Mr. Edwards, bookseller, for 213*l*. his majesty declining the competition. Gough's Sep. Mon. v. ii. p. 114.

founded in the colleges of Balliol and Lincoln, most of which are now known only upon record<sup>k</sup>.

<sup>k</sup> The only relique of duke Humphrey's donation is a *Valerius Maximus*, very finely illuminated. Warton's *Eng. Poet.* v. ii. p. 45-50; and in v. ii. p. 400, is an account of Englishmen who transcribed the MSS. at Rome and Florence. The Florentines were the most excellent illuminators, of which there are innumerable specimens in their libraries, particularly of their own poet Dante, in the Laurentian. Michelagnoulo's genius was so similar to that of Dante, that he filled the margin of his copy with designs, which invaluable book was lost between Livorno and Civita Vecchia. The *Princeps editio* (Ferrara 1485) the only copy in England, was bought for the king, at Dr. Askew's sale, for 85*l*. Don Giulio Clovio, who died in 1578 at 80 years of age, was the most celebrated illuminator. In the Vatican are many MSS. ornamented by him with portraits, retouched by Padre Ramelli, which belonged to the dukes of Ferrara.

At Strawberry-hill, Mr. Walpole had Raffaele's *Miffal*, and the book of *Psalms* by Giulio Clovio, which latter belonged to Lord Arundel, and was purchased at Tarthall by the late earl of Oxford. It is dated 1537, and was bought at the duchess of Portland's sale by Mr. Walpole, for 169*l*. This admirable artist spent nine years in finishing a picture of Nimrod building the tower of Babel; and an ant so incredibly small, that the most minute member was as perfect as if drawn of the full size. General Oglethorpe gave to Corpus College, Oxford, a bible in French, finely illuminated.

At

At Lambeth is a MS. with the portraits of Edward IV. his queen, and son, earl Rivers, and Caxton the printer. When these MSS. contain the likenesses of their royal or noble proprietors, it gives them a considerable value, as no other portraits of equal authenticity existed at that time, and there is sufficient evidence that they were genuine. Nor were they confined to MSS. In the Tully's Epistles, printed by John Faust, the inventor, now in the library of Emanuel College, Cambridge, are portraits of Henry VIII. when a boy, and his preceptor. That of Richard II. at Westminster, and another given by James II. to Lord Castlemaine, now at Wilton, are probably the most ancient and genuine.

When portraits have been stained on glass, although many have been demolished, they have had a better chance for preservation. In several churches a genealogical series of their benefactors was placed, some of which have survived, in an imperfect state, the decays of time and the rage of fanatics. Mr. Walpole denominated two crowned heads, which he procured, Henry III. and his queen; and many with curled hair and forked beads are said to represent the Edwards, Richard II.  
and

and Henry IV. from that fashion prevalent in their reigns, and remarkable on their coins, which circumstance, on a cursory view, may justify the surmise. Generally speaking, the whole-length figures with crowns and sceptres are imaginary Jewish monarchs, connected with some scriptural history; they are universally so when exhibited in profile. Bishops and abbots may be supposed to be portraits by fair conjecture; they are distinguished by their holding the crozier in their right or left hand, the former only performing the office of benediction.

A difficulty occurs in fixing with satisfaction the true æra of historical subjects on stained glass, which are not absolutely scriptural.

In the Bodleian Library are two pieces of a very early date, given by Mr. Fletcher, a late mayor of Oxford. One of them represents a penance performed by Henry II. for the murder of Thomas à Becket<sup>1</sup>, and the other

<sup>1</sup> In the cathedral of Canterbury is a fresco painting of the martyrdom of Becket, and stained on glass in the parish church of Brereton, in Cheshire. Carter's Ancient Sculpture

other is merely a royal marriage, which, though the disposition of the figures agrees with that of Henry VI. and Margaret of Anjou, at Strawberry-hill, cannot positively be said to be that of Edward III. Henry IV. or of his son; at least there is nothing appropriate to either of these sovereigns. It was once in the church at Rollright, Oxfordshire.

Mr. Fletcher was likewise possessed of the portraits of Henry V. and cardinal Beaufort, removed, according to tradition, from the prince's chamber at Queen's College, to which society he has generously restored them. Amongst the series of portraits known to have existed, or still remaining, are those of the Clares<sup>m</sup> and Despencers, earls of Gloucester, at Tewkesbury; the first knights of the garter, at Stamford<sup>n</sup>, in Lincolnshire; the Fitzalans, at Arundel<sup>o</sup>;

**Sculpture and Painting.** *Archæolog.* v. x. p. 51. In the north transept of Christ Church is a fragmented subject of T. à Becket. Fitzurse, one of the assassins, bears a shield with his arms.

<sup>m</sup> Engraven in Carter's *Ancient Sculpture and Painting*.

<sup>n</sup> In Ashmole's *Hist. of the Garter*.

<sup>o</sup> *Visit. Suffex.* 1634. Coll. Arms MSS.

and the Beauchamps<sup>p</sup>, at Warwick. These consist of many individuals, each of whom is characterized by an escutcheon or surcoat of arms. For such information we are chiefly indebted to Dugdale and other ingenious heralds, who did not omit to delineate all the armorial portraits which they found in the course of their provincial visitations.

In the old church at Greenwich, was the likeness of Humphrey, duke of Gloucester, with his surcoat of armorial distinctions. No other marks can positively ascertain the resemblance of other founders and benefactors, sometimes seen at parochial churches.

At Balliol and Queen's are some of the most ancient figures of ecclesiastics in Oxford, and at All Souls are some small whole-lengths, well executed, and certainly of the æra of the founder, archbishop Chicheley<sup>q</sup>.

In the church of the Priory of Little Malvern, in Worcestershire, are the portraits of

<sup>p</sup> Dugdale's Warwickshire.

<sup>q</sup> The portraits originally placed there, were those of Edward III.; Henry IV. V. and VI.; John of Gaunt; John Stratford and Henry Chicheley, archbishops of Canterbury. A. Wood, p. 486. Edit: Gutch,

Edward IV. his queen, Elizabeth of York, and her sisters, which are likewise seen in a window contributed by that monarch to Canterbury cathedral. Sir Reginald Bray, a favourite of Henry VII. and a connoisseur in architecture, who superintended his chapels at Westminster, and St. George, at Windsor, built likewise the church of Great Malverne, where he placed the portraits of Henry VII. his queen, prince Arthur, J. Savage, T. Lovell, and himself, all in surcoats of arms, and very richly executed, as we may judge from those of prince Arthur and Sir R. Bray, which only have escaped demolition.

The window of St. Margaret's, Westminster, the subject of which is the crucifixion, was intended, by the magistrates at Dort, as a present to Henry VII. whose portrait and that of his royal consort are introduced. So excellent is this performance, that five years were spent in completing it. Having been first placed in Waltham Abbey, and removed in 1540, by Henry VIII. to the chapel of his palace at New-hall, in Essex, it was restored by W. Price, for Mr. Conyers, of Copthall, near Epping, and purchased for 400*l.* in 1758. The series of windows in the chapel of King's  
F f College,

College, Cambridge, each of which exhibits a parallel story from the Old and New Testament, are likewise of this age<sup>r</sup>. At Balliol College are the martyrdom of St. Catherine (1529), and the passion, resurrection, and ascension of Christ, by an unknown artist, but of sufficient merit to induce the founder of Wadham College to offer 200*l.* for them. Single figures of saints and ecclesiastics were introduced into England from Normandy, and executed principally in the Low Countries. Stained glass was brought from Rouen, in 1317, for Exeter cathedral, the west window of which was put up in 1390<sup>s</sup>. The cathedral of Salisbury is said to have been furnished, both with painted<sup>t</sup> and plain glass,

<sup>r</sup> In Walpole's Anecd. v. i. p. 173, James Nicholson is said to covenant for eighteen new windows at King's College, as Bernard Flower had done at Westminster. The story of Ananias and Sapphira appears to have been copied from Raffaello's Cartoons.

<sup>s</sup> Account of Exeter cathedral, published by the Society of Antiq.

<sup>t</sup> Stained or painted glass was anciently called "royal," as in Lidgate.

"In her oryall wher she was  
Clofyd well with roial glas."

even



even in the thirteenth century, soon after the erection of that splendid pile, and the windows at New College and Merton are certainly contemporary with Edward III.

The great east window at York was the work of Thomas Thompson of Coventry, in the reign of Henry IV. when it is probable, that the art had existed in England at least for one century<sup>u</sup>. Glasiers (if they deserve not the name of artists), who composed figures and histories, were established in London, Southwark, Coventry, Bristol, and York, of whom there are various notices adduced, and agreements with them recited by Mr. Walpole, in his *Anecdotes of Painting*.

I am inclined to think, from the contracts made between benefactors to ecclesiastical buildings in the middle centuries after the conquest, that the glasiers furnished the stained glass, which was cut into various shapes, and inclosed with lead as the colours were required<sup>x</sup>. The pattern or design from which  
the

<sup>u</sup> Drake's *Eborac.* p. 527.

<sup>x</sup> Dugdale recites the prices of stained glass. In the reign of Henry VIII. the arms and poesies put up in Christchurch-hall cost

the windows were composed, were first given by the same artists who painted the walls in fresco.

The stained glass in the church of Fairford, in Gloucestershire, has long been the boast of that county. About the year 1492, John Tame, a wealthy merchant of London, took a Spanish vessel bound from a Flemish port for South America, laden with this treasure; and according to the expensive piety of those days, founded a church of very regular Gothick, for its reception. There are twenty-five of these highly embellished windows, the best of which is the third, in the north aisle. The subject is the salutation of the virgin, in which is a fine architectural perspective of the temple. The great windows, both east and west, retain their original perfection: of the first mentioned, the subject is Christ's triumphant entry into Jerusalem, in which the effect of the crimson velvet and gilding is truly surprising; and the story of the other is the last Judgment. Gothick

	<i>l.</i>	<i>s.</i>	<i>d.</i>
Forty-seven Arms.....	15	13	8
Two hundred and forty-six Devices..	12	6	0
	<hr/>		
	27	19	8
			fancy

fancy has been indulged to the extreme in these designs, which are at once horrible and ludicrous. So brilliant are the colours, and so delicate the drapery of the smaller figures in this assemblage, that an equally interesting specimen of ancient art will rarely be found in England, or on the Continent.

We can trace the invention of stained glass to Germany and the Low Countries. In Italy, the walls of their churches are adorned with mosaic or paintings in fresco, and the windows are, in general, small, and a minor part only of internal architecture: but in that style which the Italians denominate “il gottico tedesco,” they occupy a principal division of the whole structure; and therefore were made the receptacles of the most splendid ornament. I neglected no opportunity in my tour on the Continent, of examining Gothick churches as they occurred. At Brussels and Ratisbon, the stained glass is particularly fine. Neither at Rome, nor in other Italian cities could I discover any <sup>y</sup> decorations of

<sup>y</sup> There is some stained glass in the Duomo at Florence, and we learn that the great window in the choir of the Duomo at Orvieto, was painted by Francesco di Antonio, a Cistercian

of this kind, which had a great degree of merit, excepting in the convent of Santa Maria Novella, at Florence, where they nearly resemble those at Fairford, both in design and execution. There is a tradition that the famous Albert Durer furnished the latter drawings, which will not bear the test of chronology, for he was not twenty years old when these windows were put up, nor it is probable that he had then attained to such proficiency.

In the parish church of Buckland, near Campden, in Gloucestershire, are three well-preserved compartments of stained glass, representing the seven sacraments of the Romish religion. The first compartment contains six, the second two, and the third nine figures.

It will be deplored by the lovers of ecclesiastic magnificence, that during the civil commotions in the reign of Charles I. and to prevent the sacrilegious destruction committed by Cromwell's soldiers, whose rage against

tercian monk of that city, in 1377. "Frà Francesco monaco Cisterciense, per mano del quale dovevano dipingerli i vetri del finestrone del coro." *Storia del Duom. di Orvieto*, p. 126. Qto. 1791.

painted

painted windows was insatiable<sup>2</sup>, that so little opportunity or skill was found by many who wished to preserve these valuable decorations, after the restoration. Some care was taken to replace the fractured pieces, or such as had been concealed in a more perfect state, in their original stations, so as to complete their designs. But it must be confessed, that the persons employed either despaired of success, or were extremely incompetent; and therefore fitted the pieces together in haste, and without arrangement. Fortunately for this venerable art, more taste and more patience have been exerted in our own times, and artists have been found, who under the direction of connoisseurs have succeeded admirably in restoring them to their pristine beauty.

Dr. Lockman in 1774, made up of fragments the great west window at Windsor; and two of singular effect have been designed and finished at Cirencester in Gloucestershire,

<sup>2</sup> The soldiers were particularly scandalized by figures at Magdalene and Trinity Colleges, which they broke by jumping on them in their jack-boots.

— nec sana rursus, nec fenestram

Caucasiz hanc maculent volucres!

MUS. ANGLIC.

by the present ingenious director of the Society of Antiquaries, who has superintended their completion with equal industry and judgment.

## SECTION II.

AFTER the reformation in England, we may trace a new æra of stained glass, which may be said to have commenced with the seventeenth century. The prejudices of the first reformers having relaxed in certain points, relative to the internal decoration of churches, the introduction of so splendid a mass of ornament and of one so congenial with the architecture still remaining, was no longer proscribed by a positive injunction. Our commercial intercourse with the low countries, where the arts had begun to flourish, and where a school of painting had been established, facilitated the acquirement of stained glass, which emerging from its former rudeness, now exhibited a certain regularity of design. During the reigns of Elizabeth and James I. <sup>a</sup>armorial bearings and <sup>b</sup>small portraits

<sup>a</sup> The Earl of Shrewsbury's house in Broad Street, London, was so ornamented in the reign of Q. Elizabeth. Lodge's Illustrations, v. ii. p. 209.

<sup>b</sup> There are small portraits of Charles I. and Henrietta (1633)

portraits in circles, were the usual decoration of the bay windows in the great manorial halls; but complete scriptural histories in which the figures were well designed and grouped, were rarely seen excepting in the private chapels, in the houses of nobility<sup>c</sup>.

About

(1633) at Magdalene and Wadham colleges; and those of founders at Brazenose and St. John's. Archbishop Laud in 1634 set up painted windows at Lambeth and Croydon. Rushworth, v. ii. p. 273.

<sup>c</sup> Mr. T. Warton, in his life of Sir T. Pope, 8vo. p. 16, mentions, that James Nicholson was a glass stainer, much employed in the 16th century; and Mark Willems who died in 1561, is recorded in Walpole's Anecdotes, as supplying the glass stainers and arras makers of that time with designs for their several works.

The most eminent stainers in glass, in Germany, France, and the low countries, have been Luca Van Leyden, 1520. John Post of Haarlem, 1520. Dirk and Wouter Crabeth, who jointly finished a window at Gouda in Holland, 1567. Peter Matfys and John Van Bronckhorst, 1630. Jacob Vander Ulft, 1630. Abraham Diepenbeck, a pupil of Rubens, is mentioned with great praise by Sandrart. Peter Kouwhorn and Peter Holstein, 1650. In France, Jean Cousin, in 1580, stained the windows in the chapel of St. Gervais, Paris. Pinegrier, in the Orleans chapel in the church of the Celestines at Paris, has painted in the windows a series of the kings and queens of France in the habits of the times from Charles V. (1363) to Henry II. (1559).

Edward Rowe, glass painter, died in London in 1763.

John



About the middle of the reign of James I. Bernard Van Linge, a Fleming, is supposed to have settled in England; but was at all events the father of glass painting, in its renewed and improved state, in this kingdom.

Mr. Walpole remarks concerning the popular notion, that the art was totally lost to us, was founded in ignorance of the true fact; it was indeed dormant, but never extinct. For there is no great interruption in the chain of its chronological history to the present day.

The most ancient work of Bernard Van Linge which I have been able to authenticate by his name, and a date 1622, exhibits the types and history of our Saviour at Wadham college, for which the donor, according to a tradition, perhaps amplified, is said to have given 1500*l*. There is reason likewise to suppose that some figures, dated 1616, were by

John Stephen Liotard painted on glass which could be viewed only in a darkened room; the effect of the light and shade was surprising, but a mere curiosity. Monsr. Perrache finished small pieces most beautifully. The late H. Key, Esq. of Hatfield-house near Wakefield, in Yorkshire, practised staining on glass very successfully. He excelled in minute subjects, such as flowers, butterflies, &c.

the

the same artist. Vertue collected no notices of Bernard Van Linge, nor have we proof that he resided in England. Notwithstanding, from internal evidence, I am inclined to believe that the seven windows at Lincoln college given by Archbishop Williams, dated in 1629, 30, and 31, and said to have been brought from Italy, were, in fact, the work of Bernard Van Linge. A good effect of glass windows in the architecture is often repeated. Industrious and accurate as Vertue is in his researches after painters in oil, he is still silent respecting Abraham Van Linge, who was probably the son of the former, whose numerous and extensive works must have required his residence here; and it is a fair conjecture, that we owe to him the continuation of this most fascinating art, under the auspices of Charles the first, who gave a charter to the artists.

At Christ Church, he finished the subjects of Jonah, Sodom and Gomorrah, and Christ with the doctors, with the several dates, 1631, 1634, and 1640; Philip and the Eunuch at Balliol in 1637; twelve compartments of a window at Hatfield, and a window at Wroxton; Lord Guildford's, in Oxfordshire; the  
Resurrection

Resurrection at Queen's college 1635, and windows at University college and Lincoln's Inn chapel 1641, with another at Peterhouse, Cambridge. In this enumeration, a series of his works is merely attempted; many were probably destroyed soon after they were finished; and some which still remain and are duly authenticated, may have escaped my notice<sup>d</sup>.

Upon Van Linge's leaving England, or his death, the art was dormant. Those who were employed to refit the mutilated windows after the restoration, were incapable of any original work; and the first evidence that occurs of any good artist is of Henry Giles of York, who appears to have established a school of glass painting there, which continued its reputation for more than a century. He finished a window at University college dated 1687. William Price, the elder, was his most able scholar and successor, who first acquired

<sup>d</sup> The portraits of J. King, the last prior of Osney and first Bishop of Oxford, with a view of Osney in ruins, taken from a print in the *Monasticon*, were probably by the elder Van Linge. There are faints with very rich canopies, which were certainly brought from that abbey when destroyed.

fame by his nativity, after Thornhill, at Christ Church, in 1696. He then stained the life of Christ, in six compartments, at Merton in 1702<sup>c</sup>; which performance loses much of its beauty and effect by having each compartment inclosed in a frame of glaring yellow glass, which was a mere conceit, and certainly an unsuccessful experiment. His brother, Joshua Price, restored, with great success, the windows at Queen's college, originally done by Abraham Van Linge, which had been broken by the Puritans. The present date is 1715. The Chiaro-scuro figures of apostles and prophets in the chapel at Magdalene are by his hand.

In the cathedral at Christ Church is a singular curiosity; it is a small window representing St. Peter and the angel, dated 1700; and, as the inscription imports, stained by P. Oliver, when seventy years old. As a work of merit, it will attract notice, and there are grounds for conjecture, that this artist was connected with the inimitable miniature painters, who were patronised by Lord Arundel, and

<sup>c</sup> For this window Price received 260*l*.

who

who gave so much lustre to the age of Charles the first.

William Price, the younger, was employed for the windows in Westminster Abbey, which were voted by parliament, and were put up in 1722 and 1735. For the chapel at Winton college he stained a window of the genealogy of Christ, and several at New College, Oxford, which he had procured from Flanders, originally taken from designs by Rubens and his scholars, were in a great degree made perfect by him. Bishop Benson procured by his hand, the subject of the resurrection, for the window of his private chapel in the palace at Gloucester. But his chief merit was in his designs and arrangement of mosaic, of which there are many specimens at Strawberry hill, which are examples of skill and taste. The Herbert family in a closet at Wilton, after the costume of the earlier centuries, are by his hand.

Of this school, established at York, was William Peckitt, whose proficiency was inferior to that of his predecessors, and who produced only an extreme brilliancy of colours. Between the years 1765 and 1777, he  
finished

finished the windows on the north side of the chapel at New College, with arbitrary<sup>f</sup> portraits of the canonized worthies of the church. In 1767, he put up at Oriel college a window of the presentation of Christ in the temple, from a design of Dr. Wall of Worcester, a physician who amused himself by painting. In the Library of Trinity College, Cambridge, he painted a window from a design of Cipriani, the subject of which is the British Minerva presenting Bacon and Newton to his present majesty. It has 140 square feet of glass, and cost 500*l*.

In this reign a new style of staining glass has originated, which is the boast and peculiar invention of our own artists.

“ From the broad window’s height  
 “ To add new lustre to religious light,  
 “ To bid that pomp with purer radiance shine.”

T. WARTON.

The deviation from the hard outline of the early Florentine or Flemish schools to the

<sup>f</sup> Shapes, that with one broad glare the gazer strike—  
 Kings, bishops, nuns, apostles all alike, &c.  
 Ye colours that the unwary sight amaze,  
 And only dazzle in the noontide blaze.

T. WARTON.

correct

correct contour of Michelagnoulo, or the gorgeous colours of Rubens, is not more decidedly marked, than the design and execution of the Vanlinges and Prices, and the masterly performances of Jarvis. A striking deficiency in the composition of the early artists, was the necessity of surrounding the different colours of which the figures consisted with lead, and destroying, by that means, the harmony of the outline. Harshness was the unavoidable effect which they knew not either how to correct, or obviate.

Jarvis, who, a few months since, has paid the debt to nature, was first distinguished for exquisitely finishing small subjects. At Lord Cremorne's villa, Chelsea, is the most complete collection of his early works, consisting of about twenty pieces. The interior of Gothick chapels and castles is exhibited with rays of sunshine, producing the richest effect.

In priority of excellence, if not of time, the first is the great western window of the chapel at New College, Oxford<sup>s</sup>.

The

<sup>g</sup> This admirable piece of art was completed in 1787. The total expence of the upper compartment was 1108*l*. and of the lower 820*l*. Sir Joshua's paintings are divided

G g

amongst

The design was made by Sir Joshua Reynolds, and is divided into two parts. In the lower compartments are placed upon pedestals, in *chiaro-scuro*, seven female figures, larger than life, representing the christian graces and the cardinal virtues. It is difficult to determine, which of these may claim the highest merit. Temperance and Charity are generally preferred; but Sir Joshua himself gave the decided palm to the figure of Hope, reaching forward to heaven.

The middle compartment of the higher division represents the Nativity, the leading idea of which is evidently taken from the celebrated "*notte*" of Correggio, at Modena.

Antonio Raffaele Mengs likewise availed himself of that matchless composition in the Nativity, which he painted for the king of Spain's collection, in which the whole breathes gaiety and cheerfulness, in contrast to the Crucifixion. Sir Joshua has introduced portraits of himself and Jarvis, as shepherds, &

amongst several proprietors. The Duke of Rutland has the Nativity, for which he paid 800*l.*; the Duke of Portland some of the accompaniments, bequeathed to him by Sir Joshua; and Lord Inchiquin the others, with the seven figures.

hint



- hint possibly taken from the picture above mentioned, in which Mengs has done the same. On either side of the great center-piece, are accompaniments formed by beautiful groupes of shepherds and boys with flambeaus, and over all, an angel reposing upon clouds, with a scroll bearing a passage from holy writ.

Mr. T. Warton's elegant verses to Sir Joshua Reynolds<sup>b</sup> contain so ample a description and so just a panegyrick, that humbler praise is necessarily precluded. A new and peculiar effect first attempted by Jarvis, he has marked with precision :

“ Twixt light and shade the transitory strife.”  
and,

“ Her dark illumination wide she flung  
With new solemnity,”

than which nothing can be more poetical and true.

Another fine work of Jarvis, associated with his most successful pupil Forrest, is the great eastern window in St. George's chapel

<sup>b</sup> Verses to Sir Joshua Reynolds on the painted window at New College, quarto, 1782.

at Windsor. The subject designed by West is the Resurrection, which is disposed in three grand compartments<sup>i</sup>.

Beside this, Forrest has finished three other windows, which add to the late embellishments of that singularly elegant chapel. They are the Angel's Appearance, the Nativity, and the Wise Men's Offering, all likewise from the pencil of West, which are dated 1792, 94, and 96. The Crucifixion by the same artists, and destined for the same structure, is now advancing towards completion.

In 1776, Pearson stained the chapel window of Brazenose College, Oxford, from cartoons by Mortimer, of Christ and the four Evangelists. This is his most considerable work. His wife<sup>k</sup>, Mrs. Pearson, has discovered an equal genius, and they have jointly executed numerous small pieces of very great merit, which having been publicly exhibited, were finally disposed of by auction in 1797. One of the most correct and beautiful of them, the Aurora of Guido, is now at Arundel castle<sup>l</sup>.

Of

<sup>i</sup> It is said to have cost 4000 l.

<sup>k</sup> Mrs. Lawrie, another female artist, promises considerable eminence in glass staining, when improved by practice.

<sup>l</sup> At this time rising under the auspices and by the sole architecture of his Grace Charles Duke of Norfolk. To the

Of modern proficient in this exquisite art one of the most eminent is Eginton, who is established at Handsworth near Birmingham.

His excellence has been progressive, and his industry has been duly encouraged, for nearly fifty considerable works by his hand, are a very creditable proof of both. At Magdalene College, Oxford, he has restored the great west window of the general resurrection, originally done in *chiaro-scuro* by Schwartz, from which an engraving has been taken by Sadeler. Eight other windows have likewise been lately put up by him in the ante-chapel, in which are whole length portraits, in their proper habits, of Wykeham, Waynesfete, Wolsey, and Fox, all Bishops of Winton. The *chiaro-scuro* has a warm bistre tint. To notice some of the most remarkable for extent and ingenuity, I should select the Resurrection at Salisbury Cathedral, designed by Sir Joshua Reynolds; the same subject at Litchfield; the banquet given by king Solomon to the queen

the designs, as much as to the patronage of the Earls of Pembroke and Burlington, Britain is proud to owe the introduction of classical architecture, as the Gothick will its restoration in all its varieties, to the noble possessor of Arundel.

of Sheba, from a picture by Hamilton, at Arundel castle; the Conversion of St. Paul and his Restoration to fight at St. Paul's church, Birmingham; Christ bearing his cross, from Moralez, at Wansted church, Essex; and one of his latest and most perfect performances, the Spirit of a child in the presence of the Almighty, from a painting by Peters, in a chapel at Great Barrs in Staffordshire.

Glass is the most perfect vehicle both of sound and colour. How exquisitely refined are the tones of the harmonica or musical glasses when touched with delicacy and skill! and how much have the most expressive tints of Reynolds and West gained, by their being transfused over the surface of the "stained window!"

## SECTION III.

It has been justly remarked by foreigners, that the English have ever been more partial to portraits, than any other nation\*. In the earliest introduction of painting into England, family groupes or single heads were the sole employment of the artists.

Any preliminary observations, before I proceed to notice a few of the more curious specimens of this kind of limning, are totally superseded by Walpole's Anecdotes; which abound in satisfactory information and judicious remarks, to which I am frequently indebted, if for reference only.

\* Several portraits and family pieces of great curiosity are preserved, the painters of which are not authenticated. A portrait, called Henry IV. at Hampton Court, Herefordshire, but more probably an Earl of Arundel, the Clifford family at Chiswick, said to be by John Ab-Eyk, and Henry Percy, the great Earl of Northumberland, at Petworth are well worthy notice,

Mabuse was certainly the first painter of merit, who was encouraged by prospects of patronage to visit this country. Two of his works now remaining, are highly finished. The children of Henry VII. Prince Arthur, Prince Henry, and the Princess Margaret, at Windsor<sup>b</sup>, and the marriage of Henry VII. and Elizabeth of York, once in the cabinet of Lord Pomfret at Easton Neston, and now at Strawberry-hill<sup>c</sup>.

In those excursions which Mr. Pennant rendered so interesting to the lovers of antiquity, he was a happy illustrator of many forgotten specimens of the early painters of portrait, now so frequently exposed to the variation, if not to the inclemency, of our climate, in the very many forsaken or dilapidated provincial houses of our nobility and gentry.

<sup>b</sup> Of this picture there were four copies, or probably repetitions, by himself.

<sup>c</sup> Of several extremely curious historical pieces, such as "le champ de drap d'or;" the embarkation of Henry VIII. ; the battle of the spurs at Pavia, now at Windsor; the interview between Henry VIII. and Anne of Cleves at Greenwich, now Mr. Fountaine's at Narford, or of others at Penshurst, and those once at Cowdry, it would not be easy to ascertain the master.

I shall

I shall attempt in a summary manner a view of portrait painting from the beginning of the sixteenth to the end of the seventeenth century. For the most complete collection of the works of the painters who flourished during that period, the following residences are the most worthy inspection.

Of the royal family of England the most valuable are at Kensington; of the Fitz Alans and Howards at Arundel castle; of the Somersets at Badminton; of the Veres at Welbeck; of the Percys and Seymours at Petworth; the Thynnes at Longleat, and at Penrhurst of the Sidneys, though there is no likeness of the illustrious Sir Philip in that ancient mansion.

A Kingsweston is a series of the Cliffords, Cromwells, and Southwells; at Wrest of the Greys; at Gorhambury of the Bacons; at Ditchley of the Lees; at Chatsworth and Hardwick of the Cavendishes and Talbots; and of the Russells at Wooburn Abbey. All these which strongly recur to my recollection, without disparagement of others which are less known, contain the best works of the masters who were patronised by the court and the nobility, from the time of Hans Holbein to that of Sir Peter

**Peter Leley.** Holbein was invited to England either by Henry Fitz Alan, Earl of Arundel, or Henry Howard, Earl of Surrey, who had seen and admired his works at Basle, returning from Italy; but it is allowed that, amongst the nobility, his principal patron was the Duke of Norfolk, whose portrait is at Norfolk-house, and another at Windsor. After his establishment in the court of Henry VIII. he drew many portraits, but of those attributed to him, some have no pretensions to his genuine style, and are only sanctioned by long tradition. His public works<sup>d</sup> in England are

<sup>d</sup> 1. Henry VIII. giving the charter, in Surgeon's hall.  
 2. Edward VI. delivering the charter to the Lord Mayor at Bridewell. 3 and 4. Two large allegorical pictures in the Steel-yards. Walpole's Anecd. Vol. I. p. 136. The family of Sir T. More is in dispute, five of the six existing pictures are certainly not by Holbein. Archbishop Warham at Lambeth, and Erasmus at Longford castle, are undoubted, and most excellent. For the last-mentioned Lord Radnor gave 110*l.* 5*s.* at Dr. Meade's sale in 1754.

In Holbein's groupes the eyes are all turned the same way, and the professional dresses form the leading discrimination. Raffaele's two portraits of the lawyers, Bertolus and Baldus, in the Pamfili palace at Rome, have black caps upon a green ground. Holbein's are so perpetually. Raffaele, Titian, and Albert Durer, used gold in their pictures; the former but sparingly, and in compliance with a prevailing custom.

four



four only, as enumerated by Mr. Walpole, which are rather groupes of portraits, than history. Nothing could be more unfavourable to female beauty, than the dress of those times, particularly the angular coiffeur, like a Gothick pediment, and the scrupulous concealment of the hair. Holbein's men are therefore much more characteristic and interesting, than his ladies. Even his Anna Boleyn is deficient in loveliness, as he has pourtrayed her\*. In his likeness of Anne of Cleves, he is said to have sacrificed truth to flattery, yet the original, in the possession of Mr. Barret of Lee in Kent, is below a mediocrity of beauty.

A most valuable collection of Holbein's first sketches, upon paper with crayons, most of them probably taken at a single sitting, and representing persons of quality in the reign of Henry VIII. has been lately published, and engraven as fac similes, with the strength and

\* In the king of Spain's collection is a head of Anna Boleyn by Leonardo da Vinci, painted, as his religious prejudices represented her, with a meretricious air.

When love could teach a monarch to be wise,  
And gospel light first beam'd through Boleyn's eyes.

GRAY.

spirit

spirit of the originals<sup>f</sup>. We learn, that after the demise of Holbein, they were sold into France, from whence they were brought, and presented or sold to Charles I. by Monsieur de Liencourt. By the king they were exchanged with William, earl of Pembroke, for a Saint George, by Raffaele, now at Paris, which had belonged to Henry VIII. Lord Pembroke gave them to Lord Arundel, who had previously enriched his collection with many of Holbein's original sketches, and his portrait by himself. Upon the dispersion of his cabinet, these were purchased for the crown, and deposited in a closet at Kensington.

<sup>f</sup> Imitations of drawings by Holbein, published by J. Chamberlaine, Esq. and the lives by Edmund Lodge, Esq. Lancaster Herald, in imperial folio, began in 1789, and completed in 1792. Mr. C. has likewise given to the world a part of his majesty's collection of drawings of the Florentine and Venetian schools. Those of Leonardo da Vinci appeared in 1796, whose works were collected in thirteen volumes, and by him bequeathed to Sig. Melzi. Three volumes became the property of Pompeo Leoni, one of which is conjectured to have been procured by Lord Arundel, when ambassador to the Emperor Ferdinand II. in 1633. Engravings from the designs of the three Carraccis, which were begun in 1797, are now completing.

Merely

Merely as a portrait painter, Titiano Velli was invited to England by king Henry VIII. through the agency of Henry Fitzalan, earl of Arundel, or perhaps from a motive of rivalry to Francis I. who had retained Primaticcio at his court. Whether the terms proposed were inadequate to his claims, or that he thought his talents for historical design would be depreciated in England, Titian firmly rejected the overture.

It has been before observed, that the attic story of the Public Schools at Oxford has been dedicated to the reception of portraits. Another very ample repository is the great hall at Christchurch. In several colleges are single portraits of merit. The plan I shall pursue, will be to notice each master in chronological series, and those works which have a stronger pretension than that of having been merely attributed by tradition. The Oxford collection of portraits will be spoken of generally;—their locality will be easily found.

Those of the founders were contributed by their several colleges, about the close of the last century, when the gallery was refitted in its present

present state. Sunman painted the majority of them, attempting the hard manner of some of the originals, which he copied, and indulging his imagination<sup>g</sup>, with respect to others. As very superior to the rest, will be observed the portrait of Sir T. Pope, which is the best of the four copies of Holbein's picture, now at Lord Guildford's, at Wroxton<sup>h</sup>.

#### HOLBEIN.

None in the Picture Gallery are by his hand, but in the Chapter-house, at Christchurch, there are two, which are authenticated as

<sup>g</sup> In the series of founders, John Balliol is the real portrait of an athletic blacksmith, and Dervorguilla of Jenny Reekes, a celebrated Oxford beauty of that day. Sunman painted a very fine head of an old woman, at Wadham college. He was the competitor of Ryley, and left London for Oxford, upon Ryley's superior success.

<sup>h</sup> Warton's *Life of Sir T. Pope*, 8vo.

At Penshurst are the portraits of the constables of Queenborough castle, from Edward III.'s reign to the third year of Henry VIII. by Lucas Cornelii. The kings of Scotland, at Holyrood-house, are all by one hand, and the bishops in Chichester cathedral were painted by Bernardi, in 1519; consequently all of them imaginary representations.

having belonged to Henry VIII.'s collection. Both the portraits of that sovereign and Wolsey, at Christchurch, are by an inferior artist. The portraits of Henry at Windsor and Kensington, and those of himself and son at Petworth, remove all doubt on that subject. There is a copy from Holbein's portrait, at Knowle, in Kent; of H. Howard, earl of Surrey<sup>1</sup>, and another of Erasmus, from an original, at Badminton, in the duke of Beaufort's collection.

Of Lucas de Heere, Sir Antonio More, Cornelius Ketel, and Zuccherò, no well authenticated work will be found in Oxford.

<sup>1</sup> Of this most accomplished and injured nobleman, a character is very ingeniously given by Mr. Walpole in his *Royal and Noble Authors*, vol. i. p. 96. 2d edit. and a more classical and merited encomium by Mr. T. Warton, in his *History of Poetry*, v. iii. sect. 19. In one of the cabinets adjoining to the Medicean gallery of Florence, I remarked a small portrait of Lord Surrey, with his arms and an inscription, upon a silver plate. A more curious portrait painted by Guillim Streets, with emblematical devices, relative to his history, was once in the possession of Sir Robert Walpole, and is now at Arundel castle. See Walpole's *Anecd.* v. i. p. 207. There is a portrait of the fair Geraldine at Woburn Abbey.

## ISAAC OLIVER.

Sir Thomas Overbury, a large oval on a blue ground, in oil colours. At Lord Guildford's, at Wroxton, are four similar portraits of persons in the dress of the age. Oliver's fame as a miniaturist is sufficiently known. His most admired work of the three brothers of the Browne family, at Cowdry, noticed by Walpole, was destroyed by fire in 1793<sup>k</sup>.

## PAUL VAN SOMER.

Sir Thomas Bodley, 1597. Probably one of his earliest pictures, after his arrival in England. Lord Arundel was his first patron<sup>l</sup>.

## CORNELIUS JANSEN.

A very fine half length of Lake, bishop of Bath and Wells, at New College, is con-  
 jec-

<sup>k</sup> Account of Cowdry, Mon. Vetust. v. iii.

<sup>l</sup> He probably owed his introduction into this country to the circumstance of having painted a portrait of Henry, Lord Maltravers, only son of the earl of Arundel, who died at Brussels, in 1557, aged 19. This picture is likewise at Arundel castle. Walpole, v. i. p. 225.

turally by his hand. There are others of Sir H. Wootton, King bishop of London, Corbet bishop of Norwich (1632), and Sir Dudley Carleton (1628), which are not unworthy of his pencil.

Cornelius Jansen made most of his draperies black, which is likewise to be observed in several of the portraits of Rubens and Vandyke.

It seems to add roundness, relief, and spirit, to the figures and carnations. He is said to have used ultra marine in the black colours, as well as in the carnations, to which may be attributed their lustre, even at this day. He was jealous of Vandyke, and the civil war breaking out, he fled from England. One of his best performances is the Rushout family, at Northwick, in Worcestershire. His single heads are both numerous and excellent<sup>m</sup>.

<sup>m</sup> One of the finest in England, is that of Charles I. in Mr. Lenthall's collection at Burford; but, collectively or singly, there are none superior to those at Ditchley, in Oxfordshire. The duke of Beaufort, at Badminton, has Corn. Jansen by himself, a very capital portrait,

## DANIEL MYTENS.

Richard Tomlyns, founder of the anatomy lecture. I attribute this portrait to him, on account of the warmth of its colouring. Mytens had studied under Rubens, and was a popular painter in the reigns of James and Charles I.

VANDYCK<sup>n</sup>.

His master, Rubens, remained little more than a year in this country, during which time

<sup>n</sup> When on his travels in Sicily, he was introduced to Sophonisba Angiosciola, the celebrated paintress, who was then 91 years old; she died in 1626, æt. 93. Vandyck declared, that he acquired more of the theory of his art from her conversation, than from all the Italian schools. The duke of Devonshire has Vandyck's pocket-book, with many sketches by Sophonisba Angiosciola. Her portrait is in Lord Ashburnham's collection. Lord Spencer has another sitting at an harpsichord, and Lord Harcourt a third, which was once Mr. Bagnol's. Raffaele, Rubens, Salvator Rosa, Mengs, and Reynolds, are the only painters



time he was employed on the ceiling at Whitehall. He found leisure to paint two portraits of Thomas earl of Arundel, one of which is now at Warwick castle, and the other was in the possession of the late duke of Argyle, and is now at Lord Frederick Campbell's, at Coombank, Surrey. At Osterley park, is a portrait of Villiers, duke of Bucks, his great patron, and Lord Besborough has Sir Theodore Mayerne, the physician, to which greater praise cannot be given, than to say, that it equals the first mentioned. In Lord Spencer's collection is

ers of eminence, who have written on the subject of the arts. Rubens wrote a treatise in Latin on the imitation of antique statues, and it had been well if he had practised his own precepts. Du Fresnoy translated it into French. Vandyck painted history in a style little inferior to that of his great master, of which there is one fine specimen in England, which is the Emperour Theodosius refused the sacrament by St. Ambrose, now belonging to Mr. Angerstein. Vandyck was knighted upon his arrival in England, in 1632, and died in 1641. Vansomer, Vandyck, Dobson, and Ryley, died before they were fifty years old. A list of his works, but imperfectly compiled, is given in *Le Comptes Cabinet des singularitez d'Architecture, Peinture, &c.* v. i. p. 282. The best of Vandyck's works, now in Scotland, are the Holland family at Lord Bredalbane's.

Philip Howard, when young, who was afterward the last English cardinal.

There is only one genuine head of Vandyck's painting in Oxford. It is of Franciscus Junius or De Joung, Lord Arundel's librarian, and the author of the *Etymologicon*, sketched in *chiaro scuro*, which has been frequently engraven.

Archbishop Laud is a copy only from the original by Vandyck, once in the Houghton collection. The university of Oxford is said to have offered the Wharton family 400*l.* for it. Lord Orford purchased the whole of their collection, chiefly by Vandyck. To enumerate his portraits is foreign to my present purpose. The finest collection of them was at Cornbury, in Oxfordshire, Lord Clarendon's, which has been divided and dispersed. At Wilton, Mr. Walpole observes, "Vandyck is on his throne," and at Petworth are many of his ladies of quality. I have seen none equal to that of Lady Venetia Digby, at Windsor; and of men, none superior to that of Thomas earl of Arundel, and his grandson, at Arundel Castle.

## DOBSON

Had merited from Charles I. the title of the English Tintoret, before his premature death, in 1646, at the age of only thirty-six years. He was the father of the ° English school of portrait painting, and, though sometimes unequal, had much of the manner of his master Vandyke. As he resided much in Oxford, he has left there the portraits of himself<sup>p</sup> and wife, and of Sir John Tradescant, and his friend Zythepſa the quaker, in  
the

<sup>p</sup> The Abbe Du Bos (T. ii. p. 160), speaks of the effect of the climate of England on the genius of its painters.

<sup>p</sup> Dobson's portrait by himself is likewise at Lord Buckingham's, at Stowe, and another at Osterley park. Mr. Owen Cambridge has a fine head of Secretary Thurlow by him, and the duke of Devonshire of Inigo Jones, at Chiswick. Vandredort, Charles I.'s Cicerone, at Houghton, was esteemed his masterpiece.

Dobson sometimes painted history. His decollation of St. John Baptist, at Wilton, and the Astronomer and his family, at Blenheim, are amongst those which are most known and admired. At Devonshire house is a family

the staircase of the Ashmolean museum. Two capital performances by him, unnoticed in Walpole's Anecdotes, are the Lenthal family at Burford, Oxfordshire, and a conversation piece at Lord Sandys's, at Ombresley, in Worcestershire, in which are introduced Colonel Ruffel, Prince Rupert, and Colonel Murphy, at the drinking table. Sir B. Gerbier, Sir C. Cotterel, and himself, are in one picture, at Northumberland-house.

## WALKER.

His own portrait. He was encouraged by Lord Arundel, who gave him apartments in his house. Cromwell preferred him to any other portrait painter, and the Grand Duke's resident is reported to have offered 500*l.* for an original by him, for the gallery at Florence.

groupe of Sir Thomas Browne, who indulged a curious speculation concerning matrimony in his "Vulgar Errors." He is smiling with the utmost complacency upon his children, who surround him.

LELY,

LELY.

A very characteristic and spirited portrait of the author of Hudibras, given by S. G. Kneller; Sir Joseph Williamson, secretary of state; Selden, a head; Morley, bishop of Winton; Fuller, bishop of Lincoln; and Bennet, earl of Arlington, at Christchurch.

It is allowed, that Lely excelled in female portraits, which he more frequently painted than those of men. Lord Bathurst, at Cirencester, has six whole lengths of the convivial companions of Charles II. by him, which had belonged to his ancestor Sir Peter Apsley, the king's cofferer, and are extremely valuable, not only as being finely painted, but, because Lely, with few exceptions, dedicated his pencil to the ladies. The beauties at Windsor have been long and sufficiently celebrated<sup>1</sup>.

<sup>1</sup> "The sleepy eye that spoke the melting soul."

POPE.

"Ητρεφεῖς λευσσῆσα κορὰς μαλακώτερον ὕπνω."

ANTIPAT. Epig.

## FULLER.

His own portrait, in a state of intoxication\*, which he has described with singular success. As an artist, his talents were not eminent. He painted the altar-piece at Magdalene College, to which even Mr. Addison's elegant Latin poem cannot give fame. At Ombresley, is a conversation piece formed by six of the leading whigs in the reign of queen Anne. All its merit is the curiosity, and the probable resemblance.

## RILEY

Was Fuller's scholar, but far surpassed him. If his modesty had not retarded his fame, and his life been prolonged, he would have equalled Kneller.

Dr. Busby and bishop Saunderson at Christchurch, and the duke of Ormond, in the

\* Joseph Van Cranseke, his contemporary, used to paint his own portrait with a patch over one eye, and a countenance full of grimace.

Picture

Picture gallery, are fine portraits, but his masterpiece is Lord Keeper North, at Wroxton.

## KNELLER.

Of so industrious and so popular an artist as Kneller, there are of course many works at Oxford. There are indeed two portraits, which he never exceeded. Dr. Wallis, the mathematician, and Lord Crew, both for colouring and expression, are in a great style. The last mentioned was admired and studied by Sir J. Reynolds\*, for so peculiar an air of nobility as that which it expresses. The heads only of Addison and Nelson are by him, but they are uncommonly free and spirited.

Kneller's genius and mercenary negligence were equally conspicuous in the majority of his works. The beauties and admirals at Windsor are well known, and were once

\* Sir J. Reynolds, when visiting the Picture gallery, spoke very highly of a portrait of Dr. Bouchier, a professor of law, by an unknown artist, for its singular strength of character.

more celebrated. He himself preferred the converted Chinese at Windsor, to any of his portraits. I lately saw one of Mrs. Knight, a favourite of Charles II. in the character of a penitent kneeling before a crucifix, which is most strikingly excellent. It is now at the Down-house, near Tewkesbury.

Mr. Baker, of Hill-street, Berkeley-square, is now in possession of the Kit-kat club, upon which, as they were all his patrons and friends, Kneller, no longer biassed merely by venal considerations, was proud to exert the happiest efforts of his pencil.

In the Bodleian library is a portrait of Humphrey Wanley, Lord Oxford's librarian, the face of which is in Kneller's best manner.

#### THORNHILL \*.

A full length of Charles, earl of Arran, in the gallery, and Sir Christopher Wren, in the theatre,

\* There is a mezzotint taken from it by Faber. See Granger.

\* His great works in fresco are the inside of the dome of St. Paul's and the hall of Greenwich hospital. He copied Raffaele's



theatre are by his hand. The latter he painted in conjunction with Verrio and Kneller, and it has great merit.

## RICHARDSON.

A portrait of Prior by him in the gallery, with whom he lived in habits of intimacy, is said to be the best he ever painted, and to have fewer of the faults which the connoisseurs have attributed to this artist.

At Christchurch and in the gallery, there are several portraits by Dahl and Vandrebanks, none of which are worthy of particular notice in this cursory sketch.

## JERVAS

Has painted two small heads of Swift and Pope, which are placed in the gallery. Pope's praise both of Kneller and Jervas is

Raffaello's Cartoons, upon which he spent three years. The duke of Bedford, at Thornhill's sale in 1735, gave only 200*l.* for them. Mr. Bryant, in 1800, gave 450 guineas for them, and they have been presented by the present duke to the Royal Academy.

extravagant.

extravagant. There are few of Kneller portraits which deserve

“ Whose art was nature, and whose pictures thought.”

Kneller's idea of the antique was very puerile; yet Pope, who had seen his staircases, consulted him for a design of the shield of Achilles\*.

Few who now survey Jervas's prim portraits of women, and their faded carnations wrapped up in yards of satin, will allow the praise in Pope's epistle to him to be characteristic, or even barely true.

There are several portraits by Hudson, the best scholar of Richardson, but none of them capital. The most striking is that of Handel.

\* Kneller painted the Venus, Apollo, and Hercules, from the celebrated antique statues, and gave them to Pope, who bequeathed them at his death to Lord Bathurst; and they are now at Cirencester. The poet returned his thanks in an epigram, given in Walpole's Anecd. but suppressed in Warton's edition of his works.

REYNOLDS.

## REYNOLDS.

At Christchurch, the portrait of Robinson, then bishop of Kildare (afterward primate of Ireland), dated 1765, was one of the first which procured him reputation. The carnations have been more durable than those of the portrait of the marquis of Granby at Stowe, and of many at Lord Landsdowne's at Bow-wood<sup>y</sup>. Two others of Dr. Nichol, and the present archbishop of York, are in a stronger style. Ludowick Hartcamp, a Dutch painter, when reproached for the evanescence of his colours, replied, "that they lasted longer than the money which paid for them."

<sup>y</sup> He was a great experimentalist with respect to the composition of his colours. At first, he used preparations from vegetables, which he relinquished for minerals. He is known to have purchased pictures by Titian or his scholars, and to have scraped off the several layers of colouring, in order to ascertain it, and discover his secret. His thinly painted pictures stand extremely well, as the cardinal Beaufort, &c.

GAINS-

## GAINSBOROUGH

Painted Welbore Ellis (Lord Mendip) at Christchurch, in 1763, which is curious, as being one of his earliest attempts, and Judge Blackstone, in the picture gallery. His carnations have likewise failed in many instances which I could particularize.

## LAWRENCE.

Lely was made serjeant painter to the king when twenty-five years old; and Lawrence at an earlier age. Reynolds is styled the Titian, or perhaps, more correctly speaking, the Pordenone of England. If it be sufficient praise to draw a parallel between Tintoret and Lawrence, he had deserved it, before Dobson had reached the same period of life; and was so denominated by his royal master, Charles I.

The present bishops of Durham and St. Asaph, at Merton College and Christchurch, are dignified and spirited portraits. To many

others by his hand, may be attributed Pliny's encomium on Ctesilaus, that to the most noble air, which nature had bestowed, he has added both elevation and grace.

## SECTION IV.

THERE are altar pictures in the different colleges at Oxford, which are well worthy notice. Of these the most valuable is "Christ bearing his cross" at Magdalene. Like TITIAN'S Christ crowned with thorns at Milan, the countenance expresses benevolence and humility combined with dignity, under corporal suffering. There is a head of Christ by Guido at Chiswick, which much resembles this, and in that master's martyrdom of St. Andrew, small figures are likewise introduced. Byres of Rome thought that this picture was by Ludovico Caracci, Guido's master, but I have heard it attributed by a connoisseur of judgment to a Spanish painter, called, for his peculiar excellence, the "divine Moralez\*."

It was taken at the siege of Vigo, was once

\* See Cumberland's Anecd. of Spanish painters.

in the collection of the great Duke of Ormond, and presented by Mr. Freeman to the society. At New College is "the Angels appearance to the Shepherds," generally given to Annibal Caracci. It was the opinion of Sir J. Reynolds, that the outlines only were by him, and the colouring by his scholars.

The "noli me tangere" at All Souls College was painted by Raffaele Antonio Mengs<sup>b</sup>.

<sup>b</sup> Antonio Raffaele Mengs was born at Aufsig in Bohemia. His first patron was Augustus III. king of Poland, and his last and most generous was Charles III. king of Spain. His grand work was the Apotheosis of St. Eusebius at Rome, and his most beautiful picture, that of the nativity or "notte" at Madrid.

Azara enumerates 73 easel pictures of Mengs existing in Spain, 17 of which are in the royal collection, beside the three great frescos, the Apotheosis of Trajan, the Graces, and the Aurora. He painted likewise the ceiling of the villa Albani at Rome. His works, chiefly consisting of essays on his art, were published at Parma (2 vols. quarto 1780) by his friend and admirer Count D'Azara. There was a great rivalry between Reynolds and Mengs, who possessed little original genius, and was a scrupulous, if not a servile copyist. He was coldly correct, and the greater plagiary. I remarked in the chamber of painters at Florence, the portraits of Mengs and of Reynolds by themselves, strongly characterised by the dignified but sullen air of the one, and the universal intelligence and liberality of the other.

It evidently appears to have been composed from that of A. Caracci, in the Orleans collection, or from another by P. di Cortona, in the Florence Gallery. The air and countenance of the principal figure command a lasting admiration, "*cujus pulchritudo adjecisse aliquid etiam receptæ religioni videtur, adeo majestas operis deum æquavit.*"

There is a copy by him of the celebrated "notte" of Coreggio in the chapel at Queen's College, of high finishing.

Guido's "annunciation" is well copied by Pompeo Battoni<sup>d</sup> at Corpus Christi. At Jesus college is a copy of his St. Michael, and at Pembroke, a figure of Christ from Rubens at Antwerp, by Cranch. The merit of these is, of course, unequal; but the first-mentioned has much sweetness and delicacy.

The altar pictures in the sister university have considerable claims. At King's College is a copy of "the taking down from the cross" by Daniel di Volterra, West's St.

<sup>c</sup> Quinct. l. xii. c. x. p. 245.

<sup>d</sup> Pompeo Battoni was a very excellent copyist, of which talent there are many specimens in England; particularly of the works of Raffaele, in the Vatican chambers at Northumberland House.



Michael at Trinity, the "salutation" at Clare hall by Cipriani, &c.

As the scope of these observations is chiefly confined to specimens at Oxford, I shall pass to the collection bequeathed to Christ-church by General Guise\*, in 1765, attempting a classification of the schools, with their specific discriminations; and selecting a few pictures which have high pretensions to original excellence.

The credit of many collections, as to its foundation in truth, is equally affected by immoderate praise and disesteem, and this, in particular, has been hastily depreciated. There is certainly a great inequality in the pictures; some have no claim to the names they bear<sup>f</sup>,

\* General John Guise died governor of Berwick in 1765. He served under Field-marshal Wade, and acquired a love of painting from him. By Frederick Prince of Wales he was employed to collect pictures, and he was much patronized by the Duke of Cumberland. In the close of life he visited Rome, where he was drawn, as a Roman General, by Gavin Hamilton, which portrait is now at Sir W. Guise's, at Highnam court near Gloucester. Another is placed with his collection at Christ-church.

<sup>f</sup> So diffident are the Virtuosi in Italy in giving names to pictures, without positive proof, that we frequently see in their catalogues "*quadro sorprendente d'un autore incognito.*" Vasi, &c.

and others have been injuriously cleaned and retouched; there are yet many which are extremely interesting both to the artist and connoisseur.

#### VENETIAN SCHOOL.

Titian is the first of colourists. Raffaele was too monotonous, and avoided yellow and vermilion. The colouring of Coreggio is good, but not sufficiently delicate, as his flesh appears too solid. Rubens used to amass his colours, making one reflect the other, without a sufficient attention to harmony. He preferred Barroccio to any of the Venetian School; from which circumstance his lights, like Barroccio's, are of a peach bloom, and his demi-tints are blue. I am happy to cite the opinion of a very elegant and judicious critic. "It has often struck me, that the whole system of the Venetian colouring (particularly that of Giorgione and Titian, which has been the great object of imitation) was formed upon the tints of Autumn, and that their pictures have from thence that golden hue which gives them (as Sir J. Reynolds observes) such a superiority over all  
3 others.

others. Their trees, &c. have, more strongly than those of any other painters, the deep and rich browns of that season. The same general hue prevails in the drapery of their figures, and even in their flesh, which has neither the silver purity of Guido, nor the freshness of Rubens, but a glow perhaps more enchanting than either<sup>s</sup>. Vandyke had a delicate pencil, but from too great an use of reflection and the accidents of light, he gave to his carnations the effect of being shaven. Rembrandt so thoroughly understood the nature and property of his colours, that he placed every tint in its proper place, and by that means avoided the necessity of breaking and torturing, but preserved them in their full freshness, beauty, and lustre. Yet, he appears to have painted most of his subjects in a grotto, by a single ray of light. Barroccio, on the contrary, seems to have taken all his, in the open air or in the clouds, so excessive is the resplendence in his pictures. The Caraccis used opaque colours. But Titian has caught the most beautiful tints of

<sup>s</sup> Price's Essays, p. 197.

nature, with the strictest adherence to truth. Montefquieu compares Raffaele to Virgil, and the Venetian school to Lucan. This school is remarkable for a scientific colouring, a consummate knowledge of the clear obscure, touches abounding in grace and spirit, and a faithful resemblance to nature, contrasted by design not sufficiently correct, or according with history and antique beauty. In this collection are several fine portraits<sup>h</sup>; “a musical party;” and “the Pesaro family,” a sketch afterwards completed, and placed in the church De Frari at Venice. “The Duke of

<sup>h</sup> His Cornaro family at Northumberland-house is sufficiently celebrated. King Charles had seventeen of his pictures. In Rome only are 54 historical pictures and 47 portraits, chiefly in the Borgheze and Aldobrandini palaces, and all of distinguished merit. At Florence, in the Medicean collection, are 15 of his best works, amongst which are Philip II. of Spain, Card. Hippolito, and his own portrait. Reynold’s observes (*Discourses*, p. 130) that “his portraits alone from the nobleness and simplicity of character, which he always gave them, will entitle him to the greatest respect, as he undoubtedly stands in the first rank in this branch of the art.” Titian completed his centennary within one year. Michaelagnuolo, P. di Cortona, and Leonardo da Vinci, nearly reached it, whilst A. Caracci, Raffaele, and Correggio, did not attain to fifty years.

Alva and a Venetian nobleman" will readily attract attention.

#### THE ROMAN SCHOOL

Sprung from the Florentine; the characteristics of which are poetic fire, a bold and correct pencil, and a grand style. In their pictures we discover too little of antique beauty; they were likewise defective in colouring, which was either too weak, or too glaring. It produced Michael Agnolo, the first of designers. Here are two fore-shortened figures of "David and Goliath" and "Saint Christopher," undoubtedly genuine, which have the farther curiosity of being preserved in their original frames. They are bold even to rashness, as Du Fresnoy observes, in the strength and swell of the muscular parts of the Farnesian mold.

The Roman school was established by the greatest painter the world has seen since the restoration of the arts. It is distinguished by a taste formed on the antique, a most exact design and crude expression, a vigour of imagination embellished with all that fancy

can invent, of what is noble, beautiful, or pathetic<sup>i</sup>. The composition of the greater part of the professors of this school is elegance itself; they do not however possess the enchanting tints of the Venetian and Flemish schools, a defect not uncommon in those who aim only at superiority in design. We have here several fragments of cartoons by Raffaele collected by General Guise, and one,

<sup>i</sup> Of the “*Χαρις*,” *Venustas*; *Idea vera*; *Belle Idée*; of “*Grace*,” the first poetic examples are the Helen of Homer, the Hero of Musæus, the Venus of Virgil and the Eve of Milton. Raffaele complained to his friend Count Balthasar Castiglione, that nature had supplied him with no adequate idea, “*essendo carestia delle belle donne io mi servo di certa idea chi viene alla mente.*” His *Galatea*, so imagined, now in the Farnese palace, is inferior to his *Madonnas*, known to have been taken from real life.

— but she was fair,  
Graceful withal, as if each limb were cast  
In that ideal mold, whence Raffaele drew  
His *Galatea*,

MASON.

See Petrarch, p. 1. Sonett. 179. Ariosto, *Orl. Fur.* Description of Alcina the enchantress, Cant. vii. St. 12 to 15. Tasso *Gierus. Lib.* description of Armida, Canto xv. Stanz. 60, 61 and Cant. xvi. St. 25. Aristinætus’ mistress “*ενδιδυμένη μεν ευπροσωποτατη εκδοσα δε ολη προσωπον φαινεται.*” *Induitur*;—*formosa est*; *exuitur ipsa forma*.

very

very beautiful, of "Rachel Gleaning, lately contributed by Miss Cracherode, which was her brother's<sup>t</sup>."

#### THE BOLOGNESE SCHOOL

Is eminently marked by a grand taste in design, formed upon the antique and the beauties of nature, a flowing outline, a rich disposition, and a touch at once noble and elegant. It acquired a composition of what is excellent and beautiful from the other schools, by a learned selection. The Guise collection can boast some of the fine works of the Caraccis, particularly one of Annibale, who has given "the portraits of his family in a butcher's shop, employed in felling meat." Their parent was a butcher. There is an anecdote of this picture, that it was painted in order to mortify the pride of Ludovico,

\* Other cartoons by Raffaele in England, beside those at Windsor, are the Vision of Ezekiel and a holy family at the D. of Buccleugh's in Northamptonshire; a holy family at Badminton, and the massacre of the innocents, which belonged to Mr. Hoare of Bath.

his

his brother, who affected to conceal the meanness of his origin<sup>1</sup>. One day, it was unexpectedly exhibited in the saloon of the cardinal Farnese, his patron, when surrounded by Roman nobility, of whose notice and society Ludovico was so ambitious. The subject is certainly unpleasing, but the character and colouring are extremely fine. A striking resemblance in the heads will be found to those, engraved from the originals, in the Museum Florentinum. Annibal himself is weighing meat, Ludovico is represented by a soldier who buys it, the old woman is the mother, Francesco is kneeling on a sheep, and Antonio, called "Gobbo," on account of his deformity, conceals it by reaching down meat from a hook. In every point of consideration this picture is a great curiosity, and is said to have cost Gen. Guise 1000*l*.

<sup>1</sup> The Caracci family consisted, 1. Ludovico, n. 1555. ob. 1619. 2. Agostino, n. 1558. ob. 1602. 3. Annibale, n. 1560. ob. 1609. 4. Francesco their cousin, n. 1595. ob. 1622; and Antonio, called Gobbo, the natural son of Agostino. In the Mus. Florent. it is said of Ludovico "il padre suo era macellajo." He painted himself there in a furred gown. In the Orleans collection was a portrait of Annibale.

sterling



sterling at Naples, where it was removed with the Farnese collection.

“The Madonna di Bologna” by Annibal Caracci. The virgin is represented as sitting in the clouds, with a view of that city beneath. This picture was brought from France by Sir James Thornhill, at whose sale it was purchased, but has since suffered much from cleaning. The finest landscape by A. Caracci is in the Doria palace at Rome<sup>m</sup>.

Four landscapes by Antonio, called Gobbo Caracci, and an Italian buffoon drinking by Annibal, are worthy examination.

The “St. Jerome” receiving the extreme sacrament,” is a repetition, in small, of the celebrated picture by Domenichino, in the church of St. Girolamo di carita at Rome.

<sup>m</sup> An. Caracci perpetually borrowed the sitting figure of the woman in Raffaele’s incendio di Borgo, in the Vatican. His finest portrait of the Surgeon of Bologna is in the Bolognetti palace at Rome, where is likewise one of Ludovico by himself, who drew the head of Christ, as he dreamed he saw it, now in the Albani palace.

<sup>n</sup> Pouffin declared the three finest pictures in the world to be Raffaele’s transfiguration, Domenichino’s St. Jerome, and the taking down from the Cross by Daniel di Volterra,

The

The communion of St. Jerome at the Char-treux, Bologna, by Augustino Caracci, is inferior only to this of Domenichino, in which all the figures are seen weeping, and express grief for the dying saint, without paying the least attention to the sacrament, which is the principal circumstance, or, at least, action. In Augustino's design the leading idea in every character is devotion, which suppresses the show of compassion.

A "dying Magdalene" supported by Cherubs, by Domenichino. In this picture is a most striking and beautiful contrast between the "morbidezza" of the chief figure, and the glowing carnations of the others. It is indeed almost comparable with the Martyrdom of St. Agnes in the Dominican nunnery at Bologna, for its character of grief mixed with hope. The dagger is implanted between her breasts, and the conflict in the sweetest countenance that ever was beheld, between bodily anguish and heavenly consolation, is drawn with an expression which reaches the utmost bounds of the art.

"The fable of Erychthonius," a small landscape by Salvator Rosa, has much of the  
grand

grand effect so conspicuous in the works of that artist. "Medusa's head," by Rubens, is a picture for the admiration of painters. It is horribly fine, and was once in the collection of Villiers Duke of Bucks, having been sold with it to Mr. Duart of Antwerp, as it is particularized in Bathoe's catalogue.

"Sophonisba," doubtful if by Domenichino, but interesting.

"The grief that does not speak  
Whispers the o'erfraught heart, and bids it break."

SHAKESPEARE.

Amongst the copies, the best are, the "Prodigal Son," from Guercino, in the Lancelotti palace at Rome; "Cupid shaping his bow," from Corregio, in the Giustiniani palace. In the Orleans collection was one by Parmegiano, and his majesty has another. "Corregio's notte," by Carlo Cignano, from the ori-

\* Correggio was the true painter of beauty, grace, sweetness, and sensibility. Raffaele had simply "venustas." Guido excelled in angelic characters, and frequently painted angels, sometimes too theatrically, in the opinion of those, who have formed their taste on the simplicity of the antique.

ginal

ginal in the ducal palace at Modena, of which there are several repetitions by the master, "The taking down from the Cross," in small, from the original by Daniel di Volterra, in the church of Trinita di Monte at Rome, and a "Lot and his Daughters," from Caravaggio, Spagnuolett's master; the torso of one of the females is uncommonly fine.

Two portraits, one of St. Ambrose, bishop of Milan, and the other of a nobleman reading a letter, are said to be by Spagnuolett. They are very superior performances; but I am not sufficiently conversant with the style of Spagnuolett to hazard an opinion respecting their authenticity.

The collection of drawings and prints bequeathed to the library by Gen. Guise is said not to be inferior, either in number or excellence, to the paintings.

The gallery adjoining the Bodleian library was originally intended only as the pantheon of literary men, or the patrons of the university. There are, however, two large pictures by Jordaens<sup>p</sup>, the assistant of Rubens, and the seven  
seven

<sup>p</sup> Jordaens of Antwerp has the imperfections of Rubens, but better expression and more truth. He studied and copied

seven Vices in small by Sckalken, the pupil of Gerard Dow. The present Earl of Harcourt has lately presented a landscape by his own hand, which is the only picture in England by a noble artist which is publicly exhibited<sup>a</sup>.

In the library at Oriel college is a picture by Vasari of the six Italian poets, which is probably a repetition of that at Florence. At St. John's is a copy of Raffaello's St. John in the Wilderness, in the Florentine scaglola<sup>r</sup>, or  
 " pietre

copied nature, yet without selecting its beauties or rejecting its defects. He painted many altar pieces in the Low Countries. The Duke of Orleans had the Satyr, and Pan, and Syrinx; at Chiswick is the "Twelfth Night," his best work in England.

<sup>a</sup> The landscapes of Sir George Beaumont and Sir R. Hoare deserve every encomium. Mr. W. Lock's Death of cardinal Wolsey, and Mr. S. Lysons's delineation of Roman and Gothick remains, place them deservedly in the first rank of gentlemen artists.

<sup>r</sup> The Roman Mosaic was introduced by Andrea Zuffi in the thirteenth century, who had learned the rudiments of the art at Constantinople. Marcello Provenzale finished the portrait of Paul V. in the Borghese palace in Mosaic, and in imitation of the antique, if not in a superior style. The face alone consists of two millions of pieces, many of which were not larger than a grain of sand. The famous  
 Mosaics

“ *pietre commesse* ;” an art invented and brought to perfection by an English monk of Vallom brosa near Florence, named “ Hugford,” changed by the Italians into “ Ugo-forte.” This very beautiful specimen was procured from the artist himself by Dr. Duncan, and presented by him to that library.

Another most ingenious imitation of painting is preserved in the cabinets of the Ashmolean museum. It is a miniature of the Crucifixion, consisting of many figures, in a mosaic of feathers, which was probably brought from America. Abbe du Bos relates that the Mexicans copied with facility any European paintings which were shown to them, and which were afterward brought into Spain, and most highly valued\*.

Mosaics at St. Peter's are by Cesare Nebbia, and many by Christofari. Against the piers are 18 tablets exactly copied, both with respect to size and picturesque effect, from the most celebrated scriptural subjects in Italy, which have been replaced in Mosaics, with equal beauty and superior durability. It has been calculated that they cost little less than 5000*l.* sterling each.

\* *Reflexions sur la Poësie et sur la Peinture.* T. 2. p. 169.

## SECTION

## SECTION V.

THE revival of the arts, and the consequent encouragement given to them, appear to have been extended from Italy to other countries of Europe, about the same period.

Francis I. of France, and the emperor Charles V. became ambitious of possessing the best pictures which either money or influence could procure. This emulation of collecting, if not a taste for painting, prevailed likewise with Henry VIII. in the first years of his profusion. He was, indeed, the first of our monarchs who ornamented his palaces with pictures upon classical subjects. The few paintings which had been before placed there, were portraits or scripture pieces of very rude performance. A catalogue of his furniture, now in the Augmentation office, particularizes, but vaguely, several "painted tables," as they are described, by which we

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are to understand pictures<sup>a</sup>. These were the foundation of the royal collection.

The personal vanity of Elizabeth induced her to encourage the professors of portrait painting only, and to confine their talents to that single branch of the art<sup>b</sup>. A fashion so introduced, was universally adopted by her courtiers; and her affectation of splendour displayed itself in processions and romantic fopperies, which, though intended to be classical, had little claim to propriety or taste.

James I. neither liked nor understood the arts; but in his favourite Villiers they found a munificent encourager. When at Antwerp, he was so struck with a collection made by Rubens, that he tempted the great painter with an offer of 10,000*l*. This was

<sup>a</sup> Catalogue of king Henry VIIIth's furniture and pictures in the Augmentation office, and in the Museum MSS. Harl. 1419, fol. 58, in which is specified at Greenwich, "a round table with th' ymage of the kinge."

<sup>b</sup> To prove how little the arts were valued in her reign, it appears from a MS. Inventory (Museum. Roll. D. 35. Chart. Antiq.) dated 1588, of the effects of Dudley earl of Leicester, at Wanstead, in Essex, that three portraits of Henry VIII. queen Mary, and queen Elizabeth, with thirty-six others, were sold for £11. 13. 4.



the first collection of foreign pictures formed in England, to which were added many others, purchased for him by Sir H. Wootton, then the resident at Venice.

Soon after his accession, Charles I. began to display his magnificence, and indulge his predilection for works of ingenuity in the fine arts. Rubens soon followed the collection he had sold, and was employed in the ceiling of Whitehall, which introduced a knowledge of allegory and of classical subjects into England\*. At his instance, the Cartoons of Raffaele were purchased in Holland, and brought here. To say that they are the boast of our nation, would be superfluous. By his advice, the king contracted with Vincenzio Gonzaga, duke of Mantua, for his intire collection, said not to have exceeded one hundred in number, for the sum of 20,000*l*. but I presume, many marbles were likewise included in a price so exorbitant in those days. The profusion of Charles, and that of

\* The sketch for the middle compartment was purchased at Sir G. Kneller's sale, by Lord Orford, and was in the Houghton collection.



his rival collector Philip IV. trebled the value demanded for pictures throughout Europe.

For the reception of these paintings, Inigo Jones built a gallery near Whitehall; the whole number of which, when dispersed by sale, were three hundred and eighty-nine.

The duke of Mantua's original collection was extremely increased after its arrival in England. Amongst them were preserved twenty-five portraits and histories, by Titian, and sixty-five by other great masters, principally by Giulio Romano.

It is satisfactory to know, after so complete a dispersion as that made by the authority of the parliament, that some of the finest pictures have reached the royal cabinet. The Cartoons<sup>d</sup> were purchased for 300*l.* and

<sup>d</sup> Richardson indulged all his enthusiasm for the art, when speaking of the Cartoons, " May the Cartoons remain in that place (Hampton Court) unhurt and undecayed so long as the nature of the materials will possibly allow. May even a miracle be wrought in their favour, as themselves are some of the greatest instances of the divine powers interfering to endue a mortal man with abilities, to perform such stupendous works of art." Page 63. They are now engraving by Holloway.

placed

placed at Hampton Court. In 1763, they were removed, and doubled up to fit the panels of a room at Buckingham-house, but have been lately emancipated, and are now in excellent preservation at Windsor castle. The twelve Cæsars, by Titian, bought for as many hundred pounds, are at Kensington. It is said, that the "Madonna, by Raffaele," was stolen from a church at Venice. At the sale it produced 800*l.* given by the Spanish ambassador, and it is now at Madrid. For farther particulars, I refer my readers to Bathoe's catalogues, from which are copious extracts in Walpole's Anecdotes of Painting, which I forbear to repeat. The duke of Buckingham's collection was placed at York-house, in the Strand, which was his palace. After his assassination, the king, the earl of Northumberland, and bishop Montagu, were purchasers of a few pictures. During the troubles, some were stolen, and the remainder (of which Bathoe has published a catalogue) were sent over to Antwerp by Mr. Traylman, the confidential steward of the family, to raise money for the maintenance of the young duke, then in exile. The

greater part were bought by the archduke Leopold, and added to his collection at Prague, since removed to Vienna; and many by Mr. Duart of Antwerp. His was the "Ecce Homo," by Titian, in which were introduced the Pope, Charles V. and Sultan Suleyman, and for which Lord Arundel is said to have once offered the duke of Bucks 7000*l.* in land or money. Of this picture, so curious from this anecdote, there is a good copy at Northumberland-house. Whether Lord A. meant by this sumptuous proposal to evince to his rival his defiance of expence, or yielded only to the impulse of his love of virtù, is doubtful—I should presume the latter motive.

It is certain, that Lord Arundel's<sup>e</sup> consummate taste was not confined to statuary and gems, but that in the acquisition of a most choice collection of pictures, it was seconded

<sup>e</sup> Evelyn was employed by Lord A. to collect pictures, but principally Edward Norgate, whom he afterward appointed Windsor Herald. Fuller (in his Worthies) tells a story, that Norgate was so ill supplied with money by his patron, that he suffered the greatest distress at Marseilles, which may rank for veracity with other tales of the same author.

by

by equal success. I regret my incompetency to particularize any of greater celebrity, excepting the Assumption of the Virgin, by Rubens, at Wilton, and Raffaele's Last Supper at Houghton; as I have never seen a catalogue which had the least pretensions to authenticity. Sir Peter Lely obtained many of his designs by foreign masters, and some of the paintings; and those which were retained at Tarthall, in Lord Stafford's possession, when dispersed at the sale, produced, at very low prices, 812*l.* 18*s.* A few still remain in the collection of the duke of Norfolk.

Lord Arundel was partial to portraits. The Olivers, Rubens, Vandyck, Paduanino, Van-  
fomer, and Walker, were patronised and employed by him. He and his countess, are said to have sat to each of them. In emulation of the Herbert family, at Wilton, the finest groupe ever composed and painted by Vandyck, he had engaged him to finish the Howard family in a similar manner. When the great painter died, the likenesses only were taken, and the sketch made, and a small picture was copied from it at Antwerp, by Philip Friutiers, after the earl had quitted

England. This copy was Lord Stafford's, and is now in the possession of his lineal descendant, Sir W. Jerningham, at Coffey, in Norfolk <sup>f</sup>.

Paintings are known to have been in Lord Arundel's collection, which are marked with a large asterisk (\*) on the back of them.

Vandyck's private collection were, at his death, chiefly retained by his best scholar<sup>g</sup>, Sir Peter Lely. At the restoration, Charles II. shewed no attachment to the arts. As they flattered his vanity or affectation of magnificence, he encouraged Lely and Verrio in his palace at Windsor. A very few which had been his father's are preserved there. The *Misers*, by Quintin Matsis; *Arctine*, and himself, by Titian; *Killigrew*, and *Carew*, in one picture, and *Lady Venetia Digby*, by Vandyck, with a painter's family, are the most esteemed. Other valuable pictures have been subsequently added.

In

<sup>f</sup> Vertue, who was patronized by Edward duke of Norfolk, engraved a plate from this picture, which was never published. It is now at Norfolk-house, and is inferior to none of Vertue's works.

<sup>g</sup> George Jamiesone in Scotland was a pupil of Rubens, and

In the reign of Charles II. Robartes, earl of Radnor, was a collector, or rather the patron of contemporary artists, as there were but few foreign pictures in the catalogue of his sale. Manby, an English landscape painter, went to Italy to collect pictures, which he exhibited on his return, at the Banqueting house, Whitehall, and sold unsuccessfully. In fact, there was little taste in the nation; and the only collections which were then forming were those of the earls of Pembroke and Exeter. For a correct critique upon both these, I must refer my readers to Mr. Gilpin's *Picturesque Tours*<sup>h</sup>. To such a judgment I cannot but accede, and my limits will not allow me to repeat it.

Lord Exeter, his successor, was partial to Carlo Maratti, and has some of his best works<sup>i</sup>. When at Rome, he introduced that  
painter

and scarcely inferior to Vandyck. His best works are at Lord Marr's and Lord Buchan's. James Gandy, Vandyck's scholar, was much celebrated as a portrait painter in Ireland. The duke of Ormond was his patron.

<sup>h</sup> Northern and Western Tours.

<sup>i</sup> Carlo Maratti, ob. 1713. æt. 88. He was distinguished for grace, and sketched most happily from antique statues.

painter to several of the English nobility, whose portraits he drew.

James II. was possessed of a collection at Whitehall, amounting to 1247, most of which were destroyed by fire, in 1697, and amongst them twenty-three were by Titian; others by Giulio Romano and Tintoret, and many by the Flemish masters. There were portraits by the Olivers, Vandyck, Lely, and other painters, who were employed after the restoration. There were likewise many portraits of painters by themselves.

The pictures and drawings which Sir P. Lely had collected, were so valuable, as to produce 26,000*l.* when disposed of by auction.

The great duke of Marlborough began the collection at Blenheim. Rubens was his favourite artist, by whose pencil he had procured no less than thirteen capital pictures. In Ireland, before their dispersion, the first made and the finest assemblage of foreign

statues. As his first subjects were principally Madonnas, his envious contemporaries styled him, "*Carluccio delle Madonnine.*"

paintings,



paintings, was that of the attainted duke of Ormond.

During the reign of queen Anne, Devonshire and Bedford<sup>k</sup> houses were adorned with pictures by their noble masters. That Augustan age in England, was not only signalized by literature, but a love of the arts, in some eminent individuals.

At Chiswick, Lord Burlington placed some works of merit; particularly portraits by Velasques, the Twelfth Night by Jordacens, and the Belisarius, long said to be by Vandyck, but decidedly by Morillio; Rembrant in his painting room, by Gerard Douw, is one of his best performances.

It would be difficult to ascertain with precision the date of the first forming of collections, or the acquisition of any single celebrated picture, in the palaces of our nobility. But a task, to which I confess myself incom-

<sup>k</sup> At the sale of Bedford-house, previously to its being taken down, in 1800, Thornhill's Cartoons produced 472*l.* 10*s.* Raffaele's St. John preaching, 99*l.* 15*s.* Archduke Leopold's Gallery by Teniers, 220*l.* 10*s.* Four battle pieces by Caffanovi, 63*l.* 10*s.* Cattle by Cuypp, 210*l.*

petent,

petent, would be to place them in a scale of comparison with each other. The national taste has not only been greatly improved since the commencement of the present reign; but such has been the influx of the genuine works of the Italian schools, especially that occasioned by the distracted state of the Continent, that the collections, at first so highly estimated, are deprived of their former celebrity. Individual pictures long praised as originals, must now “hide their diminished heads” before the originals themselves, which have been alienated from foreign palaces, and have found their way into this kingdom. Formerly, the artists in Italy made the copying various styles of painting a most lucrative employment, which our countrymen, in their ardour for acquisitions in virtù, were better qualified to encourage than to detect<sup>1</sup>.

<sup>1</sup> A noted collector in the reign of George II. consulted Richardson the painter respecting a picture which he had purchased for a Guido. “There is (said he) little Hugh Howard, who says it is a copy; the next time he says so, I will certainly knock him down; now, pray, Mr Richardson, favour me with your candid opinion!!!”

To

To this general observation, however, there were many illustrious exceptions. The Houghton collection, the removal of which can never be sufficiently regretted, consisted of genuine pictures. No expence was withheld, and Sir Andrew Fountaine<sup>m</sup>, one of the best connoisseurs of his day, assisted Lord Orford in making so perfect a selection<sup>n</sup>.

Lord Leiceſter, at Holkham, made ſome reſpectable acquiſitions in paintings; a “ Re-  
turn

<sup>m</sup> The firſt work his ſon, Mr. H. Walpole, published was “*Ædes Walpolianæ*,” with a catalogue *raisonnée* of the pictures. The whole collection contained 232, which were valued at 40,555*l.* but for which George, earl of Orford, who ſold them to the empreſs of Ruſſia, received only 36,000*l.* Mr. Walpole obſerved, “ that the nobleſt ſchool of painting which this kingdom ever beheld was tranſported almoſt out of the ſight of Europe.”

The late J. Wilkes, and G. Steevens, the commentator on Shakspeare, had each of them a copy of the “*Ædes Walpolianæ*,” with the valuation of the pictures. I have noted a few of the moſt remarkable. Vandyck’s Holy Family, 1600*l.* Raffaele’s Doctors, 3500*l.* Ruben’s Magdalene at Chriſt’s feet, 1600*l.* Landſcape, N. Pouſſin, 900*l.* Ruben’s Family by Jordaens, 400*l.* Flower pieces by Van Huylſum, two at 1200*l.*

<sup>n</sup> Sir Andrew Fountaine, at Narford in Norfolk, formed a very curious cabinet of earthen ware, finiſhed with Ara-  
beſques,

turn from Egypt," by Rubens, which is a repetition of one at Blenheim; "Joseph and Potiphar's wife," Guido; "Magdalene in a Cave," Parmegiano—the pallid countenance of a "Religieuse," that fervour of devotion, "the wrapt soul sitting in the eyes," are here expressed by a perfection of art seldom to be found; "Polyphemus and Galatea," from Ovid; Ann. Caracci, in fresco. It was purchased from the Barbarini palace, of which it was an eminent ornament. "The Florentines, whilst bathing in the Arno, alarmed by the approach of the Pisans." This most curious picture was designed by Michelagnuolo, and painted by Vasari as a present to Francis I. Its identity was discovered by Mr. Fuseli, who mentions it in his life of M. Agnuolo, from whence it is quoted in Seward's Anecdotes. "The duke D'Arenburg," Vandyck; one of his finest pictures.

besques, &c. after designs of Raffaele, or Giovanni da Udino, his pupil. Raffaele fell in love with the daughter of a potter, and to gain her affection condescended to paint her father's earthen ware. Sir Joshua Reynolds first showed his genius by painting the gallipots of the apothecary to whom he was apprenticed.

a repetition

a repetition of which is in Spain. M. De Calonne had the duchess and her son, dated 1634.

The principal collectors, during the reigns of George I. and II. were Dr. Mead; Sir Luke Schaub; Sir Paul Methuen; Sir Gregory Page; Mr. Child, and Mr. Hoare, the bankers; Field-marshal Wade; General Guise; Frederick, prince of Wales<sup>o</sup>; and the duke of Norfolk. These pictures, considerable in value and number, not unfrequently changed their possessors; and one collection was formed upon the wrecks of another. How often they have been transferred, and what accession or diminution of price such removals have occasioned, would compose a volume of well authenticated anecdotes. Declining any

• Mr. Bagnol of Roehampton formed his R. Highness's collection. Those at Norfolk-house were brought from Italy, at a princely expenditure. Dr. Mead's pictures sold for 3417*l.* 1*s.* and Sir L. Schaub's, in 1758, 7784*l.* 5*s.* Sir G. Page's consisted chiefly of the Flemish School. The Van Huyssum's were taken to Paris. The twelve Cartoons by Luca Giordano, of the Loves of Cupid and Psyche, were purchased by Mr. West for the king, for 1200*l.* The remainder were bought by private contract by three persons for 7000*l.* There were 219 pictures.

particular

particular enumeration or criticism, let me only advert incidentally to a few of the best works of the great masters in England, as they occur to my memory.

Of those attributed to the "divine Raffaele," there are few of our collections which does not boast one which, in fact, does not belong even to his worst scholar. Lord Orford's "Consultation of the Doctors of the Church," undoubtedly his work, is no longer in this country. The Holy Family at Okeover, and another belonging to Mr. Purling, London, have the most general suffrage for originality among the connoisseurs; yet not without dissentients. Mr. R. P. Knight has purchased a genuine portrait by him, of cardinal Bibiena, lately brought from Rome, which has no equal, yet imported<sup>p</sup>.

At Rainham, Lord Townshend's Belisarius

<sup>p</sup> Raffaele's most celebrated work "the Transfiguration," was stolen by the French from the church of the Montorio, at Rome, and afterward sunk at sea. At Kensington is a drawing in black chalk by Cafanova, of the size of the original, eighteen feet by twelve. At Badminton is a Cartoon of the lower part. An excellent copy, said to be by Giulio Romano, has been lately given to Dulwich college.

is

is the finest work of Salvator Rosa, which has reached us. The duke of Beaufort has a satirical picture, representing the different nations of Europe, by emblematical beasts, for which he was banished from Rome with disgrace<sup>9</sup>.

The most perfect picture, by Spagnolet, is in the chapel of Wardour castle. So frequently has the Cornaro family, by Titian, at Northumberland-house, been retouched, that it must now waive all claim, as the superior of that master's works in England. Not only of Lord Exeter's "Salvator Mundi," by Carlo Dolce, but of his "Death of Seneca," by Luca Giordano, there are repetitions of nearly equal pretensions, at Mr. Methuen's, at Cornham, and Sir L. Blackwell's, at Easton, in Norfolk.

By his present majesty, justly distinguished for his knowledge and love of the arts, the collection now at Buckingham-house, originally begun by Frederick, prince of Wales, has been increased to its present excellence.

<sup>9</sup> See Dom. Bernardo Domenici's *Lives of the Neapolitan Painters*.

The other collections are at Kensington<sup>r</sup>, Hampton Court, Windsor, and Kew. There are some capital works by two Italian painters of great merit, who have visited England; Canaletti's Views of London, and several landscapes by Francesco Zucharelli, of Lucca, who had been twice in this kingdom before the year 1771. His best pictures are at Hampton Court, and others somewhat inferior at Windsor, and at Sir R. Worsley's, in the Isle of Wight. At the Queen's lodge, Windsor, is the interior of the Medici gallery at Florence, by Zoffanii, another most ingenious Italian artist, whose labours were not sufficiently rewarded to detain him in this country, which he left for the East Indies.

Incited by the prevalent example of their sovereign, several of the nobility have engaged in the pursuit of this branch of virtù, with a competition both of taste and expence, and the additions they have made, or the collections they have formed, have eclipsed all that had been done by their predecessors.

<sup>r</sup> Catalogue of the pictures at Kensington, dated 1697. MSS. Museum 7025. 18.



The late Earl of Bute procured some exquisite specimens of the Flemish school, now at Luton, particularly a Feast by Van Harp. Lord Grosvenor, Lord Radnor at Longford castle, the Duke of Newcastle at Clumber in Nottinghamshire, Lord Egremont, Lord Harcourt at Nuneham, Lord Scarfdale at Keddleston, and Lord Ashburnham and Mr. Agar, are well known to have extensive and richly furnished galleries\*. In point of extent only, the last mentioned but one, must yield a superiority, which it possesses in every other respect. In the whole not more than twenty pictures are included. Each of them is in the great style of the master, especially those by Salvator Rosa, and two of Bacchanals by Nicholo Pouffin. There are many other collections in London, and the country residences of the nobility, highly deserving any notice I could take of them; and it must be acknowledged, that where the opportunity of becoming acquainted with their respective

\* Mr. Gilpin, in his interesting volumes on the science of picturesque beauty, has given a critique upon most of the collections of painting which occurred on his tours, and approved himself an equal judge of nature and of art.

merits has not occurred, the charge of an invidious omission will be superseded.

Of private gentlemen' few collections exceed those of Mr. Aufrere<sup>a</sup>, Mr. Angerstein, and Mr. Beckford at Fonthill. A part only of that made by Mr. Hope of Amsterdam has been brought by him to London. He has the "woman taken in adultery" and a "Landscape of the Deluge" by Rubens; another by Salvator Rosa; a Magdalene by Guido; and a most choice cabinet of Flemish pictures

<sup>a</sup> Mr. Jennens, of Ormond Street, Westminster, had a numerous collection, now disposed of.

<sup>u</sup> Mr. Aufrere, at Chelsea, has about 150 pictures, of which the most remarkable are the seven works of mercy by Sebastian Bourdone; six, by the Poussins; a *riposo* by Albano; and the marriage of St. Catharine by Correggio and Parnegiano; *mater dolorosa* and a boy playing on a lute, by Guido, &c. Mr. Angerstein, is possessed of the "Resurrection of Lazarus" by Sebastian del Piombo, and the outlines by Michelagnuolo, from the Orleans collection, for which he gave 3500*l.* He has likewise the finest cattle piece by Cuyp in England, and St. Ambrose refusing the sacrament to the Emperor Theodosius by Rubens or Vandyke, which he purchased of Mr. Elwyn for 1500*l.*

Mr. Beckford has given 6000*l.* for the two famous landscapes by C. Lorraine, which were esteemed the first in Rome, when in the Altieri palace. See Vasi, &c.

exquisitely

exquisitely finished, by Van Huyssum, Weenix, Gerard Dow, and Vanderwerff.

The same circumstances, which have occasioned their removal to England, have led to our possession of the Orleans collection by a purchase, which reflects infinite credit upon the spirit and taste of those noblemen who undertook it. That sumptuous assemblage of pictures is well known to have owed its origin to the Regent Orleans, and his minister cardinal Richlieu, and its dispersion to his late degenerate successor. The last duke mortgaged them to Walquier of Brussels and M. la Borde, of whom they were jointly purchased for 43,500*l.* by the Duke of Bridgewater, the Earl of Carlisle, and Lord Gower, under the management of Mr. Bryan, in 1796. After having been publicly exhibited, they were disposed of, in 1799, by private contract; and the remainder by auction, in the next year. The whole contained 296 pictures, and it is said, that the noble adventurers were indemnified, beside their retention of some of the finest of them, without price. Every true virtuoso will rejoice in this event, which will reconcile him to the loss of Houghton collec-

tion, and place this nation high amongst the patrons of the arts\*.

In order to ascertain how greatly many private collections must have been enriched within these few years, in fact since England has been known on the continent as offering the most liberal prices ever given for pictures, it will be necessary to advert only to a few collections, which a prince might have envied, and which have been dismembered by public auction.

M. Dessefians presented an exhibition for sale, in which many capital pictures were eclipsed by the landscape by Claude Loraine, of the procession of St. Ursula, and the eleven thousand virgins<sup>†</sup>. In 1795 the pictures collected by M. De Calonne, Baron Nagel, and Sir Joshua Reynolds, were disposed of in a si-

\* The Duke of Bridgewater has some of the most capital by Titian and Giulio Romano; Lord Carlisle, Raffaele's Holy Family, the dead Christ with the four Marys by Annibale Caracci, and Titian's Venus; and Lord Gower, the "noli me tangere" by Agostino Caracci, and Poussin's seven sacraments, amongst others.

† Claude Loraine's *Liber Veritatis*, a collection of his own sketches, consisting of more than 300 designs, in none of which are more than three single trees.

milar manner. Mr. Bryan, who had the arrangement of the former sale, superintended another in 1798, in which were several of the most celebrated works of Rubens\*. About the same time Mr. Greaves brought from Rome a very choice selection, in which the Lombard masters were predominant, and chiefly Guercino<sup>a</sup>, whose Lot and his daughters, for character and colouring, is exceeded by no performance of that very interesting master.

These circumstances are mentioned without the power of particularising the present proprietors of those pictures which, during their public exhibition, attracted the popular applause, but in confirmation of my assertion, that England, by such acquisitions, is become a school of painting rivalled only by Italy<sup>b</sup> herself.

\* Ceres and Pomona; Portrait of a Canon of Cologn; another of Govartius; Diana and Satyrs; Mars, Venus, and Cupid; the Death of Adonis: the last mentioned was bought in at 1300*l*.

<sup>a</sup> Seven pictures and five sketches by Guercino.

<sup>b</sup> To detail the collections in the palaces at Rome, Naples, and Bologna, or even to notice the best pictures, would require volumes. The Italians are famous for their Cicerone books, in which they are all enumerated

herself. Of the great German collections at Vienna, Dusseldorf, and Dresden, the point of advantage, is rather in number than in excellence<sup>c</sup>.

The

and criticised. The Medici Gallery at Florence contains between five and six hundred pictures, exclusive of the portraits of painters by themselves, began to be collected by cardinal Leopold de Medici, amounting to 340. Seventy-two frames contain 605 portraits in miniature by eminent masters. There are likewise 300 volumes of original designs from the 13th to the 18th century, from Cimabue and Giotto to Mengs and Battoni. Many of the best of them have been etched by Stefano Mulinari.

<sup>c</sup> The imperial collection at Vienna by Charles IV. the collection at Prague taken to Vienna in 1657; that of Stahlbourg in 1728, and the whole joined to prince Eugene's in the Belvidere palace, in all being nearly 1300 pictures. There are 5 M. Angelo, 2 Ann. Caracci, 1 Lud. Caracci, 1 Agostino Caracci, 26 Vandyke, 45 Rubens, 14 Albert Durer, 5 Guercino, 9 Guido, 7 Snyder, 9 Rembrandt, 49 Titian, and 19 by Teniers, which are the finest in the world. Mechel Catalogue, &c. 8vo. 1784.

The Dusseldorf Gallery of pictures is now removed to Munich, originally collected by John William, elector of the Rhine, in 1710, and contains 358 pictures. There are forty-six by Rubens and twenty-two by Vandyke. Of Rubens there is his own portrait with the chain given him by king Charles I. and another as St. Sebastian. His most celebrated pictures in the Dusseldorf Gallery are the Battle  
of

The English school of painting must acknowledge Sir Joshua Reynolds as its great founder, under royal auspices, in the establishment of the Academy. The pure precepts which he laid down in his annual orations were exemplified in his own works. His critique on those of Raffaele and Michelagnuolo is a masterpiece of discrimination, and the most scientific of many discussions which we find in his literary works, to which Mengs has produced nothing equal, in his essays on painting. Sir Joshua's most famous paintings are, 1. Garrick between Tragedy and Comedy, which he finished for the late Lord Halifax, and is now Mr. Angerstein's; who has likewise his "Venus." 2. The "Ugolino in prison," the Duke of Dorset's, in which he has imitated Michelagnuolo in his "terribil via," as Agost. Caracci called it in his sonnet on

of the Amazons; Samson and Dalilah; Christ and four penitents; Rubens with his first wife; the fall of the damned, and the triumph of Silenus. The "taking down from the cross," his *chef d'œuvre*, at Antwerp, has been lately destroyed by predatory and injudicious removal. Engravings of the Dusseldorf collection were published by Pigage in 1778.

painting.

painting. It is Sir Joshua's<sup>d</sup> triumph in the art. 3. The "Nativity" for the window at New College, the Duke of Rutland's. 4. "Infant Hercules," painted for the Empress of Russia, in which the figure of Tiresias is taken from Dr. Johnson. 5. "The death of cardinal Beaufort" for the Shakespeare Gallery, in which are united the local colouring of Titian with the chiaroscuro of Rembrandt. 6. Mrs. Siddons as the "Tragic muse," which belonged to Mons. de Calonne, now Mr. W. Smith's. 7. Portrait of Mrs. Billington, which was sold at Bryant's sale in 1798 to the Duke of Bedford, for 500 guineas. 8. "Robin Goodfellow" for the Shakespeare Gallery, in a playful style, has uncommon originality. 9. "Cymon and Iphigene," Lord Inchiquin's, is equally characteristic. 10. "Holy family," Lord Gwyder's, which displays a novel and beautiful manner of treating that very frequent subject.

To speak generally of the English school, their colouring is less glaring, than that of

<sup>d</sup> Sir Joshua's veneration for Michelagnuolo was enthusiastic. His seal was a head of the great painter. In one of his discourses he exclaims, "I desire that the last words I should pronounce in this academy, should be Michelagnuolo! Michelagnuolo!!!"



the Flemish and Venetian masters. Their talents are more admirable in portrait than history, particularly in those of females. In the pictures of French women painted by French men, there is usually a forced smile, in which the eyes and forehead do not participate. In those by English artists, there is a natural expression of grace and beauty, which indicates the character of the individual.

Perhaps, it might be difficult to assign to the English school, as exhibited in the Royal Academy, any perfect discrimination; as each painter either implicitly follows his own genius, or attaches himself to that particular manner of the foreign schools which approaches nearest to his own ideas of excellence. But there are other public exhibitions, in which the best painters of the age have exerted a successful competition. Alderman Boydell's Shakespeare Gallery; Macklin's Gallery of subjects taken from the English poets; Bowyer's Gallery of those illustrative of English history; and Fuseli's, from Milton, all by his own pencil, are very honourable testimonies of the spirit of private individuals in the cause of the arts; and would have been no less so, in more prosperous times, of the public patronage

J

patronage of the English nation. Mr. Fuseli's boundless imagination has attempted, with surprising effect, to embody several metaphysical ideas, which occur in the *Paradise Lost*. He has gained a free and uncontrolled admission into the richest regions of fancy; but appears not to be solicitous about how few of his spectators can partially follow him there, or how many of them are utterly excluded. He paints only for learned eyes; and is so decidedly a mannerist, that artists of the next century will have a new style to criticise or imitate called the "Fuselisque."

To the present president of the Royal Academy, the English school must avow many obligations for his excellence, in scriptural and historical subjects. The proud walls of Windsor are appropriately decorated with the Institution of the Order of the Garter, which is his grand work, both in point of composition, correctness, and finishing. He is said to prefer "the Death of the Stag," founded on an incident in the life of Alexander the third, king of Scots, to any of his own performances. Colin Fitz Gerald is the hero, and it was painted for Lord Perth. The Death of General Wolfe, and the Battles of La Hogue and the

the Boyne, are in the possession of Lord Grosvenor. His altar pictures and cartoons for windows are numerous, and of so near an approximation to each other in respect to excellence of drawing, that we know not which to prefer\*.

In the course of the last twenty years, some of the most able artists this country ever produced have flourished and died. The great landscape painters of Italy have scarcely exceeded the Smiths of Chichester, Gainsborough, and Wilson, in truth and nature, and the accuracy of their native scenery. It would be little less than injustice to Wilson's fame not to mention, even thus cursorily, his "Phaeton," "Niobe," and "Cicero at his villa," which last rivals even Claude himself. The "Cicero," and a repetition of it, are in the possession of Sir G. Beaumont and Sir W. W. Wynne.

Mortimer, who died prematurely, in the freedom of his pencil and the savage air of his banditti, his favourite subject, approached nearly to the boldest efforts of Salvator Rosa.

\* Annibale Caracci used to say to his scholars, "*Bon contorno ! mattone nel mezzo.*"

Of living artists I decline speaking, with the exception of those whose eminence, as men of genius, has placed them beyond competition. In the works of Northcote, Opie, and Lawrence<sup>f</sup>, we hail the continuance of an English school, and the happy application of those classical precepts which its founder, Sir J. Reynolds, delivered with so much dignity and effect. The principles of the art are exemplified in their works, and genius, so directed, will reach a degree of perfection which the modern schools of painting in Europe will aspire to, with unsuccessful emulation.

I now close these sketches, for such only they are, and from many causes, necessarily less complete than I could wish them, by declaring, that were the plan approved of by a candid public, the opportunity of enlarging and correcting it, would excite my ambition to merit their indulgence.

<sup>f</sup> Lawrence's colossal figures of "Satan and Beelzebub," from Milton, now the Duke of Norfolk's; "Mr. Kemble as Coriolanus," Sir R. Worsley's; and as "Rolla in Pizarro," have gained unanimous admiration.

THE END.



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